

THE SAN FRANCISCO

# BAY GUARDIAN

35¢

SINCE 1966. THE WEEKLY NEWSPAPER OF SAN FRANCISCO AND THE BAY AREA. JULY 30 THROUGH AUGUST 6, 1976. VOL. 10, NO. 43.

## SUMMER SKOAL!

A bar-hopping guide to frozen mockingbirds, skip 'n' go naked, chi chis and 22 other great summertime drinks. Plus: A roistering guide to the best honky-tonk bars.



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# LETTERS

## "THIS IS NO POETRY" RENAISSANCE

For the second time this year, you have published a feature article on Bay Area Poetry. For the second time I am saddened that the art, somehow, has been left out. There's little one can say really, until somebody recognizes that almost all of what is being printed around the Bay Area and in the Guardian, has nothing to do with Poetry.

This is no Renaissance. Rather it is another one of the countless popular, local movements, which in this case unfortunately, obscures the real thing. Poetry is being written, in and around San Francisco, by serious artists. But they are not the ones who represent and ape the various fads. They are not the ones engaged in that second rate show business of the readings about town. Their poetry is not a substitute for politics, ethnic identification, psychiatry, or the kind of mass group comfort that our local 'stars' produce.

The serious poets are busy struggling, trying to find a way for language to carry the maximum amount of true emotion and information possible. The real poets are concerned with difficult values and have little use for propaganda or crowd pleasing. Also I suspect the serious poets really love poetry, know it, read it and live with it.

I keep trying to believe that the street poetry the Guardian and others so love to print is essentially harmless. But when the media notices only these people and confuses what they write with poetry, and most of the grants are given to the same bunch, and the glut of books that keeps coming out bewilders anyone looking, looking, then I question my belief.

—Bill Mayer  
Berkeley

## STICK IT OUT

I applaud your efforts to resist the current strike against your paper, and hope you have the fortitude to stick it out and continue publishing in spite of the unscrupulous conduct of some of your employees.

Having worked for the Ex/Chron monopoly, I strongly suspect that the strike is actually an effort to kill the Guardian and eliminate a potential competitor for the Ex/Chron-Guild cozy alliance.

Keep up the good work.  
—L.D. Almand  
San Francisco

## 'DIRTY LAUNDRY'

Congratulations and thanks to the Bay Guardian for its unprecedentedly balanced coverage of its employees' strike. It's tedious to be exposed to so much of the paper's dirty laundry, and questionable whether the strike really deserves so much of the limited space and efforts of the ob-

viously small stable of writers who remain at your disposal. Still, your sense of fair play in publishing the strikers' letter is commendable, and so is Mike Miller's valiant attempt to overcome personal prejudice and write an objective account of the events and issues.

Miller's report, plus the letters from the strikers and the publisher, have led me from near ignorance of the situation to a position of enthusiastic support of the strike. But what really turned the trick (and prompted this letter) is the incredible piece by Burton H. Wolfe entitled "Why I Cross the Lines."

Wolfe's paranoid vision of a union plot to destroy the Bay Guardian undermines the credibility of management's entirely understandable desire to keep the unions at bay. But worse than that, it sabotages the paper's (and Wolfe's own) admirable crusade against the evils of a monopoly press in San Francisco and the attendant political, social and economic problems, such as Manhattanization. For years, the Bay Guardian has employed the highest journalistic standards and the most exhaustive research in the process of exposing a dangerous web of corruption and conspiracy in the city's government, business and cultural spheres.

This is a delicate and sensitive operation, as Wolfe well knows, which would never have gotten off the ground if it had been based on such brash and unsupportable claims as Wolfe makes against the Newspaper Guild, or on such empty-headed boasts as the one about himself and Bruggmann being solely responsible

for some kind of renaissance of community activism...

That kind of yahooism can be shrugged off easily enough. But what really sticks in the throat is Wolfe's cavalier put-down of the strikers for seeking economic security. Just what does he think it is that the poor and the powerless in this country are struggling for? In his extolling of the glories of the movement and his smug disregard for its goals, Wolfe reveals himself to be that most galling of social parasites: the cynical journalist for whom the immediate story is everything and the background and eventual outcome of the tensions that produced it are meaningless...

—Peter Magnani  
San Francisco

Ed.: Peter Magnani is a reporter for the Sun-Reporter, a weekly newspaper of the black community in San Francisco that underwent an unsuccessful AFL-CIO unionizing drive a few years ago. Lately he has been working with the Guardian strike committee.

## PLEASE—NO MORE OFFICE POLITICS

Re the union controversy: I wish the Guardian would stop airing its office politics on its news and editorial pages. No other publication does so.

I personally feel that Guardian employees should get the same benefits as those who work for other papers, but so what? That's not news, at least not important news. Please settle this issue and get back to the kind of solid, interesting investigative journalism that attracts myself and thousands of other readers to your paper.

—Charles Price  
San Francisco

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THIS ISSUE: VOL. 10, NO. 43  
JULY 30 THROUGH AUGUST 6, 1976.



... the most spectacular failure was that of City magazine in San Francisco earlier this year. "Movie producer Francis Ford Coppola poured \$1.5 million into City, but was never able to create either an identity or an audience not already served by an excellent muckraking weekly (the Bay Guardian), a good Sunday newspaper supplement (California Living), a weak but already established city magazine (San Francisco) and/or the city's widely disparaged daily newspapers."

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CPAs and attorneys object to IRS sleuthing among big corporations

## SLUSH FUNDS AND THE I.R.S.

Washington, D.C.—The Internal Revenue Service (IRS) is engaged in a financial dragnet of the nation's largest corporations for evidence of political slush funds and international pay-off money, despite complaints from the accounting and legal fraternities.

The new dragnet policy is aimed primarily at 1,200 corporations with gross assets of more than \$250 million. However, it is also being used on smaller corporations where officers are being forced to submit to tougher questioning than they have ever faced.

The legal and accounting professions complain that the dragnet changes the entire atmosphere of a tax audit—answering the questions under oath places the officers in jeopardy of perjury with possible criminal penalties.

In addition, the American Institute for Certified Public Accountants (AICPA) notes a possible ethical breach by auditors who respond to the questionnaire in violation of the confidential client-auditor relationship. An AICPA report said: "With the threat of perjury and criminal penalties immediately inserted into the tax audit procedure we can logically assume that examinations will become more of an adversary proceeding."

The institute notes that the US tax system has been based "on a self-assessment process" and that if the objective is to unearth criminal acts unrelated to the tax collecting problem, the new policy represents a sharp change from the self-assessment system.

IRS officials, embarrassed by the big political slush funds and international pay-off money that had escaped their scrutiny, defend the new tougher line as "essential to break through" the complicated financing in the big corporations, particularly those dealing in foreign countries.

The Internal Revenue Audit Division has agreed with the certified public accountants group that it would be an onerous burden on small business if answers to the questions are required in writing and under oath. But the IRS is pressing forward with its policy on all the corporate giants with more than \$250 million in assets, and will give approval for the same procedure on smaller corporations where there are indications of irregular practices or pay-offs.

IRS has instructed its auditors that the questions are not the maximum, and that "additional questions should be asked when warranted by facts and circumstances." In the past, IRS agents were given wide discretion.

The questions asked include queires as to whether any corporate officer, employee "or any third party acting on behalf of the corporation" made bribes, kickbacks or other payments to obtain favorable treatment in securing business.

Another question deals with any bribes, kickbacks, payments and delivery of property or services to any government official or employee, domestic or foreign.

The same sweeping ground is covered with regard to any corporate funds "donated, loaned, or made available, directly or indirectly" to any government officials or political officials.

The official instructions from John L. Wedick Jr., director of the audit division, end with: "Does now or did the corporation maintain a bank account or any other account of any kind, either domestic or foreign, which account was not reflected on the corporate books, records, balance sheets, or financial statements?"

"Does now or did the corporation or any other person or entity acting

on behalf of the corporation maintain a domestic or foreign numbered account or any account in a name other than the name of the corporation?"

"Which other present or former corporate officers, directors, employees or other persons acting on behalf of the corporation may have knowledge concerning any of the above areas?"

There will certainly be no informal atmosphere of cooperation when instructions to agents suggest that if there are any indications of false or fraudulent statements the case should be "referred to the intelligence division for appropriate criminal action."

—Clark R. Mollenhoff

## PEOPLE'S POLITICS

Less than a week left before the Aug. 3 deadline for petitions to be filed for November ballot initiatives. Especially crucial is the petitions for the district elections of the SF Board of Supervisors. Currently, most of the supervisors live in the St. Francis Woods-Pacific Heights-Marina areas of the city; this proposition would divide the city into 11 districts and require that the supervisors live in the districts from which they are elected. To get a petition, call the San Franciscans for District Elections at 668-0159 or 621-9553. Less than 10,000 signatures are needed.

Viva Inez and GALA (Gay Latino Alliance) are presenting a benefit dance for the Inez Garcia Defense Fund, Sat/31, 8 pm-2 am, at the Sons of Italy Hall, 5051, Mission (at Seneca), \$3 per person/\$5 per couple. Speakers will include Inez Garcia, Angela Davis, Olga Talamante (who was recently released from prison in Argentina) and poet Roberto Vargas. Also, there will be lots of salsa music, and childcare will be provided. Call Viva Inez at 841-9248.

The Black Gay Caucus is having a conference Sat/31, 9:30 am-5 pm, at the Gay Community Center, 32 Page. Call 863-8239. The New American Movement's SF chapter is having a garage sale whose proceeds will go toward the creation of NAM's Workers Rights Center. They invite donations of any saleable items for the sale, Sat/7 and Sun/8 from 10 am-6:30 pm, 1237 10th Ave., SF (564-0743 or 626-8768).

## SHAKEUPS AT L.A. FREE PRESS AND SAN FRANCISCO MAGAZINE

Umberto Tosi, a former editor of Francis Ford Coppola's now defunct City Magazine, has been made the new editor of San Francisco magazine while Michael Parrish, another former City editor, has been fired as editor of the Los Angeles Free Press.

Parrish, who was editor of City for its four issues as a weekly magazine last summer before being replaced by Warren Hinckle, was fired on July 25 as editor of the LA Free Press by the weekly's new owners.

Parrish had been made LA Free Press's editor last December and had made substantial changes in the editorial content and artistic presentation of the paper. During his editorship, the LA Free Press substantially increased its coverage of the arts, upped its number of long feature and lifestyle stories and moved away from its sex and sensation editorial format.

Most significantly, the LA Free Press separated out the "adult" classified and display advertising in June and sold it as another publication called the Freep. The "adult" advertising section consists mostly of massage parlor ads and sex ads.

But the LA Free Press's journey toward editorial respectability appears to have been sidetracked by its sale last weekend and the hiring of a new editor, Roger J. Gentry, a former pornographic movie actor and more recently the editor of Freep. Don Partrick, a part owner of the Free Press under the corporate title New Way Enterprises, told the Guardian he sold the paper to H.A.J., Inc., because "we got an offer we couldn't refuse."

H.A.J., he said, "recognizes the Free Press as a viable comer," but Partrick

continued next page



Members of the SF Unemployed and Welfare Council confront SF Sup. Feinstein at the July 26 SF Board of Supervisors meeting.

## POLITICS OF S.F. WELFARE

Sup. Quentin Kopp, president of SF's Board of Supervisors, gave some curious advice to the more than 50 members of the SF Unemployed and Welfare Council whose demonstration interrupted the July 26 Board meeting. Kopp told the group, which had come to the meeting to protest the severe cutbacks in SF's General Assistance (GA) program, "You should take your complaints to the Social Services Commission. The Board [of Supervisors] does not have jurisdiction yet."

Back to the Social Services Commission? Kopp did not mention that earlier this year the commission had recommended that the GA budget (of \$7.9 million) be almost doubled (to \$15 million) and that the maximum monthly grant to recipients be raised to \$160 from the current \$83 per month for men and \$88 maximum for women.

Nor did Kopp mention that it was the Board itself that cut the previous year's GA budget in half last April to \$3.9 million over the objections of the commission and the mayor, when the Board approved the budget for the current fiscal year. Mayor Moscone had recommended the GA budget be kept at the previous year's level but that the maximum monthly grant be increased.

SF's \$83/\$88 maximum monthly GA grant level is by far the lowest of any urban county in the state. By contrast, LA and Alameda counties provide monthly GA grants of more than \$50 higher. (GA, unlike food stamps or Aid to Dependent Children, receives no state or federal funding and is supported solely by county funds. Standards for eligibility also are determined by each county.) What's more, the current \$83/\$88 level is \$30 less than 1971 when the Board reduced the GA grants to ward off an alleged "hippie" invasion of the city (see Guardian 4/2/75).

If the abysmally low GA grant level and GA budget cutbacks were not enough to make city officials hang their heads in shame at a time when unemployment in the city more than 10%, the city has taken drastic steps since April to reduce the number of people who qualify for the aid.

So far, some 3,500 of 9,500 people who qualified for the program have been eliminated by the stringent rules imposed by the city's welfare department. Marian Brislane, who is in charge of GA for the city, told me more cuts in the GA caseload are expected soon. It was the cutbacks that provoked the demonstrations on July 26, according to Tom Farrell, a spokesperson for the Unemployed and Welfare Council.

Sup. John Barbagelata told me that the reason the Board axed the program was that "there were too many phonies in the program who weren't really eligible." He said the Board agreed the current grants were too low but said, "San Francisco has six times the number of people Los Angeles has on General Assistance and 15 times the number Marin has on the pro-

gram on a per capita basis. When you have that kind of situation, something's wrong."

Brislane agreed something was wrong. She told me, "We were aware even before the budget was cut that our eligibility requirements were not as stringent as in other cities. That was the reason for our disproportionate caseload." The Social Services Department staff, she said, began reviewing the program last fall and instituted major changes this May. The changes Brislane referred to have been drastic and from the perspective of reducing the load by 3,500 people.

But a look at the new requirements indicate that the reductions are not necessarily in terms of eliminating the "phonies." Barbagelata is concerned about. For instance, recipients are automatically discontinued after three months. They must then go back to square one and return to the welfare office to apply for "Continuing Assistance," which, if refused, means the applicant cannot apply for welfare for 12 more months.

Stringent work requirements are attached: applicants will be required to continually search for work, report weekly and take any minimum job offered, including farm labor.

But most ominously, there are heavy penalties for "failing to cooperate" with welfare workers. So, for instance, a recipient may be suspended for one-and-a-half to six months for being late to appointments, failing to provide the proper documentation or failing to be at home the day a social worker makes a home visit (see Guardian 4/2/76).

Even more reduction in the GA caseload is expected. Those who were placed on a three-month assistance grant in May are up for review now. And to make matters worse, Brislane told me, "we're not even sure we can make it through the year on the budget we have left."

The one ray of hope comes from a class action lawsuit filed May 8, 1975, by Fred Furth, who ran a flamboyant but unsuccessful campaign drive for the state senate this year. Furth's suit challenged the \$83/\$88 GA grant level and the city's method of providing GA relief. Superior Court Judge Albert A. Axelrod ruled against the city last August, and the California Supreme Court upheld his decision last month, June 9. Two weeks ago, Axelrod told the city it must provide a plan to change its GA program by Aug. 1.

Sup. Barbagelata told me that he anticipates the city will present the court with a "reasonable plan. I'm hoping the court will buy a grant of \$125 a month and give us time, 90 to 120 days to get the caseload down to about 3,500 people."

Clyde Stitt, an attorney working with Furth, told me, however, "The city has a legal obligation to provide for relief and support to indigents. All we're saying is that the obligation is not filled until recipients receive aid based on their real needs."

—David Johnston



continued from previous page  
would not disclose to the Guardian who H.A.J., Inc. is.

Though Partrick said H.A.J. is a LA firm, it is not listed in the LA phone directory. Partrick said he would stay on "indefinitely as an adviser to help the publisher take hold." He declined to identify the new publisher.

LA Attorney Frank Samstag, who represents the owners of H.A.J., is the only visible spokesperson for the firm. He wasn't available for comment at presstime.

New editor Gentry has been with the Free Press for the past five years in a variety of business capacities—as promotion manager, general manager and most recently with Freep. He acknowledged he had "made some nudies" 10 or 14 years ago, but he explained he has been involved in the motion picture business for some 17 years and had appeared in some "more reputable" films such as *The Man with Two Heads*, which starred former pro football star Rosie Grier. Gentry said he wasn't planning to change Parrish's editorial direction.

Parrish said the firing came as a "complete surprise" to him. He said his successor was "an ex-porno star and a total turkey with no real editorial experience."

Meanwhile, Tosi, who was news editor of City under Parrish and managing editor under Hinckle, was made editor of San Francisco last week by the new publisher, James Turner.

Tosi's appointment came as part of a shakeup instituted by Turner after he and Bob Naglee, a Minneapolis advertising man, had recently bought a minority interest in the monthly magazine. Turner has extensive publishing experience, including executive stints with Fawcett publications and with Golf Digest and Tennis magazine, owned by the New York Times.

Milton Jones, San Francisco's former editor and publisher and publisher of Palm Springs Life, retained a majority interest in the magazine and remains

president of the corporation that owns the magazine.

Turner has removed Ron Hagen as former associate publisher, Les Taylor as executive editor, and Steve Peithman as managing editor. Jennifer Thompson, an associate editor, was promoted to managing editor.

Tosi worked for the Los Angeles Times for 11 years, including three years as associate editor of West Magazine, the Times' now defunct Sunday supplement.

—David Johnston

## In the public interest T.V.'S HOTTEST CONSUMER REPORTER

By Ralph Nader

If defrauders of consumers were relieved when the Pennsylvania State Senate rejected Herb Denenberg's nomination in 1975 by Gov. Milton Shapp to be head of the Public Utility Commission, they need only turn on WCAU-TV in Philadelphia for the daily 6 o'clock news to get agitated all over again.

For there on the screen appears their nemesis, "Horrible Herb"—the hottest consumer TV reporter in the country—excoriating marketplace rip-offs, often through biting humor.

With his record for accuracy and the remarkable freedom accorded him by the CBS affiliate, Denenberg has focused his monacle on such items as Excedrin, Preparation H, Hershey chocolate, Tang, Country Time lemonade, Rediwhipped cream. These and other products he subject to his favorite poem:

Things are seldom what they seem;  
Skim milk masquerades as cream  
If product labels had a nose,

They'd all look like Pinocchio's.

The everyday consumer products he believes are ineffective for their advertised purpose or are deceptively promoted find themselves relegated to a reconverted wastebasket called "Denenberg's dump"—to the delight of thousands of his TV fans.

It helps that Denenberg is both a lawyer and a national authority on insurance, as attested by his numerous publications when he was a professor at the Wharton School of Business. But he certainly doesn't speak like a lawyer or a professor. Here is a sample excerpt from his regular weekday report:

"We checked the breakfast cereals being pushed at supermarkets for kids. We found names like: Trix artificial fruit-flavored frosted corn puffs. . .Super Sugar Crisps with monster posters inside . . .Fruity Freakies. . .Cocoa Puffs. . .Yahoo. . .munchy, crunchy chocolate puffs.

"We were so impressed by all the kiddy cereals with sugar that we wrote a commercial to sell them. Most of the commercials appeal to children, so we've written one for their parents.

"It goes like this: Get your child started early on the road to cancer, high blood pressure, obesity and the other glories of our modern civilization.

"Instead of teaching your child to appreciate natural flavors, our cereals will get him hooked on artificial flavor, sugar, artificial color and other additives of questionable safety.

"Our cereals may not always be overly nutritious . . .so we fortify them with vitamins and minerals, and suggest you eat them with milk—so you'll get plenty of calcium and other nutrients.

"We also forgot to mention our artificial coloring, additives, processing and promotion make our sweet cereals cost two or three times more than old-fashioned oatmeal. Marie Antoinette said 'Let them eat cake' and we say let them eat additives,

sugar, artificial flavor, BHA, BHT, and maybe a little cake, too."

Why are not more Americans in other parts of the country provided with similar consumer reporting on TV that names brands and avoids blandness? Certainly, more TV stations than before are doing tougher consumer reporting, but this only fortifies the argument that they all should be giving their viewers this useful service.

Readers (and deprived viewers) can write to Herb Denenberg at WCAU-TV, City Avenue and Monument Road, Philadelphia, PA 19131, for sample copies of his nightly reports. Include a stamped, self-addressed envelope.

The Register and Tribune Syndicate, 1976.

## Follow that strike

Negotiators for the Guardian and for the International Typographical Union local 21 and the Newspaper Guild local 52 met for eight hours July 22 in the third meeting since the unions went on strike at the Guardian on June 15.

The meeting was focused on economic issues.

The Guardian's last offer was for 15 cents-an-hour pay hike stretched over 8 months; the union's last proposal was for a 25 cent hourly wage hike over 10 months.

The unions agreed to the Guardian's proposal for a one-week paid vacation and one-week paid sick leave and time and a half for holidays worked.

According to Commissioner Clarence Washington of the Federal Mediation and Conciliation Service, who acted as mediator during the bargaining, "Both parties were looking for ways to solve the differences in money issues even though there was not enough for settlement at this time. Movement was being made. Both sides altered their positions."

The next meeting was set for 10 am, Tuesday, August 3, at the federal building in San Francisco.



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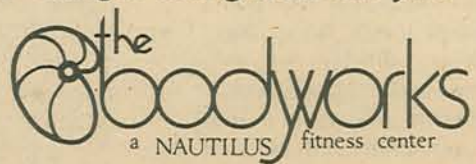
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# San Francisco Examiner

Part 2 of the adventures of Ed Montgomery, California's most famous reporter

## ON THE SYNANON TRAIL

By Burton H. Wolfe

For the three decades between 1945 and 1975, Edward S. Montgomery was the number one investigative reporter for William Randolph Hearst, his son Randolph A. Hearst, and the top editors of the SF Examiner. His muckraking, particularly of left-wing individuals and movements, won national fame for an otherwise lackluster, oft-times disparaged daily newspaper.

Until Montgomery became a defendant in the \$50 million criminal conspiracy lawsuit filed by Synanon against the Examiner and the Hearsts, he himself was never the subject of a probe. Now, as the result of the complaints against him in the suit, his life, career, methods, contacts and mentality have all been uncovered in pretrial depositions. Pieced together, the material in the depositions adds up to the first nonjournalism fraternity profile of and interview with California's most famous reporter.

One reason why it has become important to explore his methods and mentality is Hearst management's recent announcement that the new managing editor of the Examiner, Dave Halvorsen (formerly of the Chicago Tribune), will emphasize investigative reporting. Examining the Examiner's past methods of achieving Hearst goals in the area of investigative reporting enables Bay Area citizens to judge their validity and perhaps also whether there is now more of the same or the methods and mentality are changing, as Examiner management claims.

Part one of this two-part series on Montgomery covered his background and his most famous cases: his Pulitzer Prize-winning exposure of corruption at the Internal Revenue Service, the Stephanie Bryan-Burton Abbott murder case, the House Committee on Un-American Activities riot at City Hall, the SF Chronicle/Bud Boyd wilderness survival fraud, the uncovering of Angela Davis, the penthouse luxury life of Black Panther chief Huey Newton.

Part one ended with Montgomery's stating he has done nothing more than read a few books to educate himself on communist ideology.

Actually, that answer is not quite true. During the 1960s, beginning with the eruption of the Berkeley Free Speech movement, Montgomery developed certain police agency and right-wing sources that briefed him on socialist, communist or other left-wing ideology, organizational methods and tactics. Among the sources were the FBI, US Army intelligence, the California Senate Fact-Finding Committee on Un-American Activities, an under-

cover group at UC Berkeley run by Donner Laboratories assistant director Alexander Brendon and Professor Hardin Jones, and a red-hunting agency financed partly by the Examiner: Research West, Inc.

Synanon's legal staff has not learned much about the Brendon-Jones group, though it is well known Professor Jones used to testify at red-hunting hearings that dope on campus was a communist plot to weaken students so they could be brainwashed into becoming subversives. On the other hand, Synanon has developed a fat dossier on Research West, Inc.

Research West was founded in SF three decades ago by Harper Knowles, chairman of the American Legion's Committee on Subversives in the 1930s, and Nat Pieper, retired head of the FBI's office in SF. Their business was purchased a decade ago by Harold and Patricia Atthowes.

Harold is a former deputy sheriff in Alameda County. Patricia is best known for her right-wing East Bay school board candidacies and her lawsuit against the University of California regents to force disclosure of student organizations' members and sponsors. In her fight for that cause, she found an ally among the regents in Randolph Hearst's wife Catherine.

The Atthowes were able to purchase Western Research through a loan from Robert Lamborn, former husband of Mary Louise Dalziel, heir to the Clorox fortune. Through his wife's wealth, Lamborn was able to quit working for a living and spend his time investigating subversive activities on the Berkeley campus of UC. There he met a more famous investigator of subversives: the Examiner's Ed Montgomery.

According to Lamborn's testimony in a deposition taken from him by Synanon attorneys in preparation for the forthcoming conspiracy lawsuit trial, he was a regular Montgomery/Examiner and Reader's Digest informant at UC Berkeley beginning with the eruption of the Free Speech movement. Lamborn has stated no money was paid to him by Montgomery or the Examiner until he himself joined Western Research Foundation in 1969.

By this time the Atthowes had moved its office from SF to Oakland, taking along such clients as PG & E, Pacific Telephone, the FBI, the CIA and the Examiner. For providing information to the Examiner on individuals and organizations that might be subversive, Research West was and is paid \$1,500 a year.

Robert Lamborn, having provided a chunk of his wife's wealth to finance purchase of Research West, joined it as a clerk, then worked as a licensed investigator after his wife divorced him in 1969. According to Lamborn's pretrial deposition, he was surprised to find that Ed Montgomery paid routine visits to the office as the Examiner's "liaison man." Thus, Lamborn was able to continue supplying him with information, this time for remuneration.

**Many of Montgomery's secret sources for his big stories were disclosed for the first time: the FBI, a UC undercover group and a red-hunting agency financed partly by the Examiner.**

One of Lamborn's first revelations to Montgomery in this new relationship was the lowdown on Synanon that Lamborn obtained from Guenther Nuernberger, a native of Germany who worked for the Alfred Krupp munitions works and fought in World War II with Hitler's troops. By Nuernberger's own admission, most of his adult life he has experienced severe problems with alcohol and other drugs, which is why he wound up at Synanon after driving away from a calculator company job with one of the firm's automobiles. Lamborn met him through a mutual friend after Nuernberger split from Synanon. Lamborn has testified Nuernberger told him he entered Synanon as the "result of a mental condition developed as a result of a traumatic divorce, and he was on tranquilizers and alcohol." Nevertheless, Lamborn viewed Nuernberger as a reliable source of information.

According to Lamborn, but denied by Ed Montgomery, Lamborn told Montgomery he had taped an interview with Nuernberger. During the interview Nuernberger proclaimed that Synanon officers violate tax-exempt foundation laws, spend huge sums of money on their own luxuries, urge new arrivals to steal to pay initiation fees, prevent anyone from leaving the foundation's facilities, are rumored to bring about planned death-dealing drug overdoses to people who do leave, rule residents by fear, punish offending residents by making them spend two or three weeks living in a swimming pool, encourage extramarital sex relations between residents, foster hostility to the US government and probably follow a communist ideology.

Lamborn testified that he made three tapes of the Nuernberger interview, an original and two copies that he gave to Montgomery and Anthony Romano, an agent in the Narcotics Department Intelligence Division of the Internal Revenue Service. Lamborn testified he erased the original. Montgomery, while denying he knew Lamborn made it or where it came from, testified he erased his copy. And Romano of the IRS has given Synanon's legal staff a runaround as the third copy is pursued.

There is, however, a transcript of the tape which has been validated by the secretary who typed it up. So, it is possible to read Lamborn's questioning followed by Nuernberger's horror stories of life inside Synanon. For example, Nuernberger told Lamborn that one of Synanon's directors found some dirt in a kitchen oven at the foundation's previous Athens Club headquarters in Oakland, and because of this the director "took out three people and took them out immediately and whatever you have and down into the

cellar of the club in the swimming pool. And they had to live for two weeks, three weeks, in the swimming pool."

Lamborn did not ask Nuernberger whether the pool was filled with water.

After listening to Nuernberger on tape, Montgomery decided he had the lowdown on Synanon. Nuernberger was paid \$400 to tell his story. Montgomery delivered the tape and introduced Nuernberger to his drinking buddy at the Examiner, Bob Patterson, a former convict who spent more than half his adult life behind bars. Eventually this resulted in a front-page story published by the Examiner on Jan. 13, 1972, under the headline "Synanon: Racket of the Century." It was written by Patterson as a first-person account from Nuernberger, whose accuracy and rationality were neither questioned nor checked by anyone at the Examiner, as Examiner reporters and editors have been obliged to admit in pretrial depositions.

Synanon demanded a retraction and filed a \$32 million libel suit, which was settled out of court several weeks ago when the Examiner paid Synanon \$600,000. After the libel suit was filed, Examiner management embarked on what Synanon officers call a "dirty tricks campaign," leading to the \$50 million criminal conspiracy complaint in which Ed Montgomery is a defendant.

Among the charges leveled at Montgomery by Synanon are:

- Contacting "employees and officers of the General Motors Corp. in Detroit to dissuade said corporation from supporting and contributing cash, goods and services to Synanon." (Montgomery denies this.)

- Receiving two stolen tapes of Synanon activities from Joe Chico, a lifelong dope addict and former Synanon resident, and delivering these tapes to the Examiner law firm of Garret McEnerney II. (Montgomery denies knowing they were stolen.)

- Using, as investigators or agents, two ex-convicts who stole more than 50 tapes from Synanon offices: Gilbert Faucette, who has spent 18 years in prison for burglary and narcotics violations and is now on the payroll of the Examiner's McEnerney II law firm; and Twilver Earle, a former heroin addict who has served prison terms for robbery and attempted murder. Faucette and Earle have been convicted in Marin County courts of stealing tapes from Synanon and are now serving their sentences for the crime. (Montgomery denies this charge, too.)

- Perjuring himself in pretrial deposition testimony about his role in these activities. (And Montgomery denies that.)

The toughest perjury count for Montgomery to escape results from his

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# 'The toughest perjury count for Montgomery to escape results from his swearing under oath he did not know where the Lamborn-Nuernberger tape came from or who the interviewer was. Robert Lamborn, the interviewer, testified he has talked to Montgomery around 100 times.

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swearing under oath he did not know where the Lamborn-Nuernberger tape came from or who the interviewer was, and to this day he has never heard the voice of the interviewer again. Robert Lamborn, the interviewer, testified he has talked to Montgomery around 100 times, he told Montgomery about the Nuernberger tape and sent it to him, and after the Synanon suit was filed he talked to Montgomery about the transcript of the tape being subpoenaed and about Montgomery's erasing his copy of the tape.

With that as introduction and background, we resume the mocked-up interview with Montgomery begun in part one of this series. The reader is reminded that although it reads like an interview, it actually consists of questions and answers from Synanon v. Examiner pretrial deposition testimony taken under oath. All of it is excerpted. If you read the court transcript, you would see big chunks of material omitted here to avoid repetition and insignificant exchanges between Montgomery and his questioner. Synanon legal director Dan Garrett. The usual three dots and asterisks are eliminated to avoid annoyance.

## The Interview (resumed)

[Montgomery testified that during the week prior to Thanksgiving 1971, he had lunch in Solomon Grundy's restaurant at the Berkeley Marina with Examiner city editor Gale Cook and unnamed informants, who turned out to be Robert Lamborn and Don Lynn, a former US Army colonel and private investigator who is now executive director and vice president of Research West, Inc. According to pretrial testimony by Lamborn, they discussed Guenther Nuernberger's horror stories about life inside Synanon. Lamborn told Cook and Montgomery that Nuernberger was in financial trouble and needed money, in return for which the taped Lamborn-Nuernberger interview would be turned over to the Examiner.]

**Dan Garrett:** You're aware that Mr. Cook has testified that the informant [i.e., Lamborn] advised the two of you on that occasion that Mr. Nuernberger had gone to the IRS with the hope of earning an informer's fee of some sort?

**Ed Montgomery:** What the hell else would he be going for? I would assume that's what he went for.

*Certainly not as a civic-minded citizen. Very few civic-minded citizens around these days that just do these things for honor, true? So, you assume he would be doing it for money, right?*

I assume he was. I would assume so.

The statement was made, 'if he needs a few bucks, if the story is any good, you judge it and leave it up to you.' It gets back to my judgment. If I think it's worth something, give him 100 [dollars]. I've got a guy up at Redding right today [April 12, 1974] been calling, wants to come down here and give me a story. He wants to tell me who else was in on the kidnaping of Patricia Hearst. You can get them a nickel a dozen.

I asked is he [Nuernberger] reliable. He [the informant, or Lamborn] said, 'I'll have someone contact you.' Just boom! It was over with in two minutes; less than that.

[When Montgomery is impatient and wants to wrap up a subject quickly without further explanation, he says "boom." Boom! This happened. Boom! That happened. He says it frequently.]

*Did he give you the name of the person that would contact you?*

No, he did not and I didn't ask. I never do.

[A few days later while at the Examiner, according to Montgomery's testimony, he got a call from a man since identified as Robert Lamborn. Montgomery testified "I don't know who he was." This mystery man, according to Montgomery, offered to send a tape of an interview with Nuernberger.]

*What judgment did you make?*

I felt that this person who called me knew what he was talking about.

*Why did you make that judgment? What did you base that on?*

Well, the very fact that someone along the line had interviewed Guenther [Nuernberger] and taped the interview and the way he went at it. He said, 'I'm satisfied the guy's all right, but why don't you judge for yourself?' He's been interviewed on tape and you can judge for yourself. If you think it's all right, if you're interested, here's his phone number. Boom, boom, boom! And he gave me the phone number.



## The 'mystery man' offered to send a Synanon tape to Montgomery

*He didn't tell you who had interviewed Guenther on tape?*

No, he didn't; and I didn't ask.

*What else did he tell you about Guenther Nuernberger?*

Just that he had been in Synanon for several months. That he held a job of responsibility. That he had been one of their top bookkeepers. That he had been in Santa Monica [the original Synanon facility], then up in Oakland, and that he was of German descent or a German. That he was sober.

When the tape came [in the mail] it was a lousy tape, one of the worst tapes I've ever gotten outside short of radio Havana, with all the static.

[After getting the tape, Montgomery called Nuernberger at the Salvation Army, where he has been working since leaving Synanon. Before that, Montgomery said, he gave the tape to Bob Patterson, who "liked what he heard" on the tape.]

*Did you like what you heard on the tape?*

It sounded to me like he knew what he was talking about, yes.

[In addition to the swimming pool story, here are further excerpts from the tape so the reader may judge Lamborn's and Nuernberger's mentality, and Hearst-Examiner reporters' and editors' judgment of who and what constitutes a sane, rational, reliable informant.]

[Lamborn: It's almost the same kind of psychology that's administered to prisoners of war in Aisa.

[Nuernberger: Or Russia, yeah, definitely. Another thing. Many, many,

many of the \_\_\_\_ [garbled] \_\_\_\_ within Synanon praise the political tendencies in Russia or behind the Iron Curtain.

[L: You mean that Synanon philosophically and politically would tend towards a Marxist/Leninist ...

[N: Yes.

[L: ...concept?

[N: Yes.

[L: Is there a disproportionate number of Jewish people there?

[N: Among the white population, Caucasian population, yes, yes, I would say they are, with the exception of the Puerto Ricans and Puerto Rican nationals imported from New York are in Synanon, and the Italians; but mostly a very large number, something I realized after a very short time.]

[After listening to this type of stuff on the tape, Montgomery turned it and Nuernberger over to Bob Patterson for the writing of the story. City editor Gale Cook explained this was because Patterson is a good writer, Montgomery more of an investigator. Montgomery himself has admitted many of his stories were turned over to somebody else to be written.]

**Montgomery** [continued]: Once I introduced him to Patterson, boom! That was it. Cook had left it up to my judgment, and I said, 'I think there's a story here. The guy sounds reliable to me, and I've turned it over to Patterson.' And that's it. I gave [Nuernberger] \$2 to get back home. That was one of my generous days.

[Now we get to the part of the mocked-up interview in which Montgomery reveals how he went about the task of investigating Synanon after the Nuernberger-Patterson "Racket of the Century" story was published and Synanon filed its lawsuits. First I'm going to backtrack, though, with some questions Garrett asked Montgomery earlier in the deposition about his and the Examiner's payments to informers.]

You're going to see every once in awhile a reference of a little payment of five bucks or ten bucks to an individual by the initials of ATJ, and even in some instances I have listed him in here as a Synanon expense. He's a contact I've had for years in San Francisco. I gave him a pair of shoes once that I brought back from Hong Kong. They didn't fit. I gave them to him. That sort of thing.

*What's your authority with regard to business expenses and expenditures for your investigative purposes? Do you have to get clearance in advance?*

No. I've gone occasionally and put out \$50, \$100, maybe, for information; then I simply put it on my expense voucher at the end of the week and that's it. I hand out \$5 here, \$10 there, quite frequently. I've got a guy I hand almost every other week or so \$5, \$10, and I've never been questioned [by Examiner management] because I've said, 'Well, I spent \$100 yesterday for something that didn't pan out' or did pan out, either way. That would be it. I don't have to go out and get clearance. Of course, I don't go out and hock the [Hearst] family jewels, either.

*Is there any limit that's understood on your authority to incur business expense in these areas?*

No. I think anything like that would be up to my judgment. I had occasion three weeks ago to tell a guy it would be ten grand if he could really come through with what we wanted.

*And you were able to commit that?*

I knew damned well Hearst would be happy if it meant getting Patricia Hearst home. He would be happy to pay \$10,000. A matter of judgment on my part.

[Garrett also asked Montgomery questions about his relationship with Joe Chico. Explaining two tapes stolen from Synanon offices by Chico, Montgomery said he understood from Chico that Synanon residents "were permitted to take tapes out and listen to them and bring them back like a circulating library." Montgomery admitted listening to parts of these tapes. He also admitted having "many discussions with Chico about Synanon," paying him money for information, taking him to dinner and driving with him onto Synanon property.]

I understand Chico said that I had given him some money, maybe \$50 or \$60, and I think you're going to find it totaled more than that. It's \$80 or \$90. \$70 anyhow.

*Chico is a well-known liar. We understand that.*

Well, I'm not saying Chico is a liar. I think that Chico may not have realized.

*What sort of an automobile do you drive, Mr. Montgomery?*

I drive a Ford, '69 two-door Ford Galaxy.

*Was this the car that you drove on all of your trips to the Synanon ranch?*

No. Once I was in your ranch, in and out of there in a Mercury Monterey. My wife's aunt was visiting with us from Massachusetts and we were out for a drive and I pulled up your hill and made a big circle in there and told her what I knew about the Synanon situation, turned around and came back out, went down and had the seafood lunch [at Tony's restaurant]. That's the day one of your people tailed me and we played games all afternoon. It was kind of funny.

*Somebody was trailing you?*

Harold Lipset. You ought to know who it is. Someone who has worked for Harold Lipset tailed me. [Private eye Lipset denies working for Synanon or tailing or having anybody tail Montgomery.—BHW] At the time it wasn't important to me. He was a greenhorn. He didn't know what he was doing or how to go about it, and I just had some fun with him.

He came in to eat and sat down alongside of us and he poured out his big map of Highway 1, and it was so obvious that of all the other places he could have sat, but oh no, he had to sit right from here to here so he could hear our conversations.

His lunch didn't come as fast as it should have and we finished and went out, and he promptly folded up his Crab Louie, whatever he had there. He had to leave it because we went out the door.

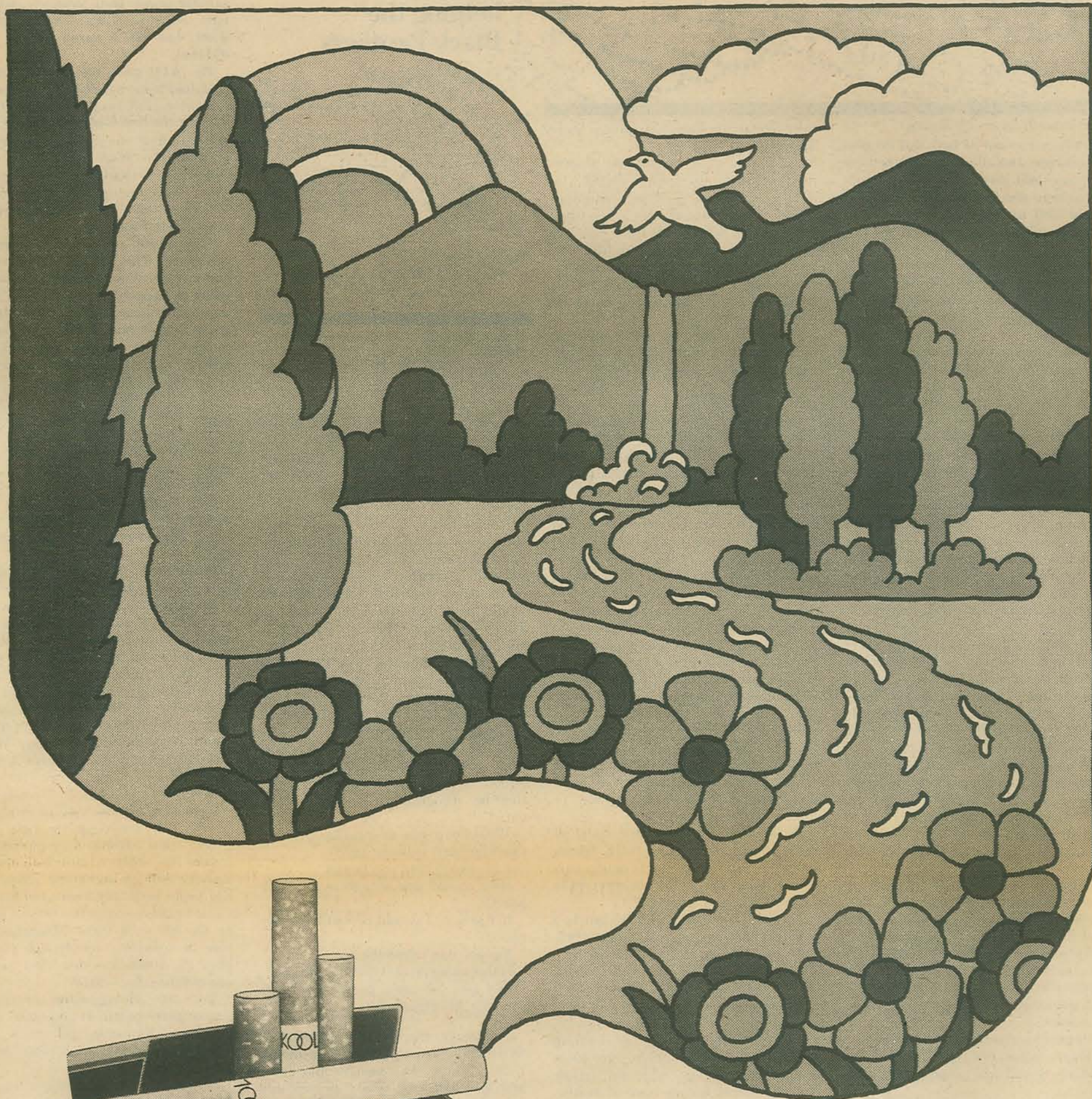
At the south end of the porch is a guy shucking oysters and I'm very fond of oysters. In fact, I just had a big mess of oysters, and we knew that they were fresh, and I went down to watch him. So, your friend in a little car gets out his camera and gets a picture of me on the porch watching the oysters.

We piled back in the car, start to back out. He starts to back out. I says, 'Now watch this,' and I pull ahead and stop again. I'll be a son of a bitch. He pulls in and stops, too. He didn't have sense enough to keep going.

I went back in and just for the hell of it had a bottle of beer at the bar while the women sat in the car, and I strolled out and got in the car, started out. He started out behind me. I purposely slowed down; he slowed down. I make my U-turn and come back. He makes his U-turn and comes back up. I go up the hill very slow. Then I speed up; I go fast as the dickens. I go around the turn and I stop, and here he's com-

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## 'Peeping Tom' told me Synanon was helping the Black Panthers

COMMIE COMMIE

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ing like a bat out of hell and he goes beyond me, and all of a sudden he likes the view and gets out of the car with his camera and takes pictures of the expanse and my car and me, and this went on all the way to the cheese factory.

*How did you get his name?*

I got the license number and checked through the Department of Motor Vehicles. You pay \$1, you get anything you want.

*Is that the procedure where you go to the DMV office and give them \$1 and fill out a form and they give it back to you immediately or by computer?*

No. You don't have to do that if you have the right connections. You can get it off of a highway patrolman or anybody else. They make the pickup. Boom! Call back right away.

*Have you ever been on Synanon property at any time other than the time when you and your wife and some relatives drove up on the property that you have described?*

You mean prior to this lawsuit?

Yes.

Prior to this lawsuit, no, I had never been on Synanon property. Since the lawsuit, yes, I have. I've been on what you call the Clump. I've been in Santa Monica. I've been on your property at 24th Street [in SF]. I've been to what you call the Home Ranch.

I've sat around. I've watched people come and go and I've staked you out a time or two. I watch people. Even looking, counting the cars one time at Novato. I've driven in there [the Home Place] and driven around and talked to people.

Down at Santa Monica I've stood around on the sidewalk while they loaded an electric range into a truck and hauled it away. I asked the guy, 'Where is it going?' He rattled it off. He gave me somebody's name. 'Oh, they're ripping it off.' They had a hell of a time getting the electric range onto that truck.

*He said he was ripping it off?*

That's what one of your inmates told me. Brand new range. I wish I had it.

*Did you report that to anybody?*

No. None of my business.

*You're testifying you observed somebody stealing your property and you didn't report it?*

I didn't say that. The guy on the sidewalk—I said, 'Where is that being taken?' He said, 'That's a ripoff. Somebody is ripping that off.' That's all.

*And you thought that was funny?*

Damned right I thought it was funny. I still do.

*Did you ever go into the interior of any of the buildings?*

Yes. I have been in your Santa Monica place.

*Have any trouble getting in?*

No. I've been here [at the Athens Club in Oakland]. I've come by here and seen the poor devils sitting on the bench there.

*When you came onto Synanon property, did people treat you in a friendly, open fashion?*

Very nice. Always very nice.

I've watched your boys with the dustmops shaking stuff out on the street; and one thing, I got some dust on me one morning. I told the boy he ought to be more careful.

*Where else have you made observations?*

Oh, over in Marin County. Out at Marshall. Why I was interested in that so much, two different people have told me that's where they sometimes go to smoke marijuana. I have never

seen them smoking marijuana there, however.

*What was your purpose in observing vehicles going back and forth?*

To get a fair idea, in my own mind, of who was in the vehicles, where they were going, when they were coming. Because eventually I have an idea that one of our points, major points of inquiry, once the time comes, will be this matter of tax rebates, gasoline tax rebates.

I hope to come up with anything and everything that I possibly can in the course of my investigation of Synanon. After all, we're being sued. You're suing us and I have a right to count your teeth, and that's what I'm doing.

[The trouble is that his information has come from people who split from Synanon—dope addicts, crazies, people with mental problems, ex-convicts and above all paid informers. All this has given him a distorted view of Synanon as a place where sex perversion and drug addiction persist, people are herded around like convicts in a prison, miscreants are beaten or harassed to the point of emotional breakdowns. This is Ed Montgomery's impression of Synanon. I'm an investigative reporter, I've poked my nose into Synanon dozens of times and I have a totally different impression of the foundation. The difference results from the kind of sources used, methods of investigation, views of how people look and think, social conditioning and many other factors, perhaps some of them unknown to Montgomery or me, or even psychiatrists.—BHW]

[Now we jump to another part of the depositions dealing with Montgomery's surveillance of Synanon cars at a Union Square-Civic Center rally in San Francisco, April 1973.]

A fellow we call Peeping Tom had told me that Synanon was going to provide transportation for some of the [Black] Panthers. So, I had the city desk send a cameraman up. I wanted to get a picture of the Synanon bus and these people getting off and on at the Square, but there was no Synanon bus. I got up there in time to find there were some Synanon cars. Mr. ATJ, my fellow that does work for me once in awhile, managed to count six cars. And from Union Square they went on up to Civic Center, one thing and another, and he helped me check that out. I paid him \$10 for it.

*What were you checking this out for, Mr. Montgomery?*

I just told you, Garrett, I wanted to know what use. I couldn't fathom this outfit providing transportation for demonstrators from within the Black Panthers, the Bobby Seale campaign and all.

*You were totally amazed?*

Yes, I was. To think an outfit like this, presumably a non-profit corporation, involved in politics.

We want to be able if necessary to show that your cars are used for purposes other than education or whatever the hell you chalk it off on.

[Synanon's cars are used for a wide variety of purposes, including help to various organizations and to cities and towns with emergency problems. Synanon has used cars and trucks to help the Black Panthers distribute food to the poor and has provided newspapers with publicity about it. Such projects are open in Synanon, not secret. The Internal Revenue Service knows about them. They do not adversely affect Synanon's non-profit, tax-free status. But if Montgomery and the Examiner can prove Synanon has provided cars for political purposes,

that might cause disciplinary action by the IRS.—BHW]

*Montgomery (continued):* This isn't the first time I've checked out your license plates or checked out your cars. I've looked at an awful lot of Synanon cars in the last year and a half.

*When was the last time you saw that piece of paper, that copy paper on which you wrote those license numbers?*

I don't recall. I could have thrown it away or I could have left it on the desk and Melnick [Norman Melnick, Examiner reporter] could have turned on the damn electric fan, and the thing would have blown off on the floor. That's happened. There's a fan at one end [of the Examiner news room] and over at the adjoining desk I've got a guy [Melnick] who likes to have an electric fan going day and night at high speed, and every once in awhile things get blown off my desk.

[Garrett then asked him varied questions concerning Synanon's insignia, which is the way Montgomery testified he recognized the foundation's cars.]

*Would you give us a verbal description of what it was you saw?*

I've already told you I can't.

*How would you recognize it if you saw it?*

If I saw it, I would probably recognize it.

*But you can't describe it?*

Is this going on and on? Christ sakes!

*Did you see any people in these cars, Mr. Montgomery?*

Yes.

I daresay there's some people in Synanon who perhaps look different. I don't know. I've seen people come and go that look pretty presentable. I assume they're maybe lifestylers [people who did not enter Synanon for drug addiction cure or any kind of rehabilitation necessarily, but rather to live its communal, sharing kind of existence.]

*When you say presentable...*

They dress properly, and their hair is—their heads aren't shaved and their shoes are shined and their suits looks nice.

*And these people that you saw that day [around Union Square], which class would they fall into?*

Oh, no. They weren't in business suits. Nondescript. Many of them had the Synanon look. Let's put it that way.

*What is the Synanon look?*

The first time I see one with his head shaved or semi-shaved or close-cropped, right off the bat you think of one thing: Synanon.

*Can you identify any?*

No. They all look alike. These inmates all look alike to me.

*When you say 'these inmates,' what do you mean?*

Most of your Synanon people. They've all got the same hair crop. There's nothing distinguishes one from another. They're stereotypes.

[Montgomery next explained he returned to the Examiner while his informant, ATJ, trailed the Synanon cars to the second part of the rally, at Civic Center.]

*Did he [ATJ] say he saw the same people using Synanon vehicles?*

He said the Synanon cars and he said the people from Synanon and their cars were at Civic Center. Boom! That was all I cared about. That did that.

He [ATJ] gave me some literature that had been handed out. It was the typical stuff that is put out by Venceremos, or the Red Guard, or Revolutionary Union or you name it, Committee to End the War in Vietnam, The Veterans of Vietnam War Against War. Any one of a dozen outfits. Whoever has been demonstrating around San Francisco.

This wasn't one of the trashing expeditions. This wasn't Venceremos coming up. You never know what's going to happen. That's why we're interested. You never know when they're going to bust loose and break windows on Post Street, as has happened, and setting fire to policemen's motorcycles or that sort of thing.

That didn't happen, but you never know when there's going to be a riot in those things.

*Do you feel strongly about these people you're talking about?*

What do you mean?

*You talk about their activity with a certain tone of contempt in your voice. I just wonder if you feel strongly.*

It annoys the hell out of me to stand, as I have, and see people throw garbage cans through the plate glass window of the steamship line or Shreve's jewelry store. I don't enjoy watching that. But so far as their political view, that doesn't mean a thing to me. I'm there reporting what I see. I don't get involved with them. I don't get in arguments with them. I don't participate with them. But I observe and I've been observing them for a long, long while.

*When did you start?*

I guess it was in May of '60, May of '50. [He was right the first time; it was 1960.—BHW] May of '50 during the House Committee, Unamerican activity here. I was there when that riot broke out. [This corrected his previous testimony that he did not begin on the left until 1964. Montgomery's role in reporting the HCUA riot of May 13, 1960, was described in part one of this series.—BHW]

*Now, Mr. Montgomery, do you, as you sit there today, in your own mind associate Synanon in some way with these people and their activities?*

No. I think it was just a case of Synanon providing the transportation for them. I have never seen people that I recognize [as] members of Synanon in any disturbance or demonstration. They're foreign to anything like that.

[Garrett then asked Montgomery questions about ATJ's identity and how they got together.]

I don't know where I found out ATJ, but somewhere along the line I did and I don't question him. But I have reason to believe that his name is Johnson.

*What does Mr. Johnson do for a living?*

I never inquire too closely. I know he's not pushing narcotics. He's not doing anything like that. He runs errands for people, I know that.

*Where do you meet him?*

I generally meet him by the Pickwick Hotel. I'll go over and buy him a drink and give him \$5 and maybe for no reason at all I'll give him \$5, or maybe he'll tell me what happened last week and give me some literature, or done a good observation job and I may give him \$10.

The paper knows when I put \$5 for ATJ, they know who he is, what he is, why the money is being spent.

*Do you know where he lives?*

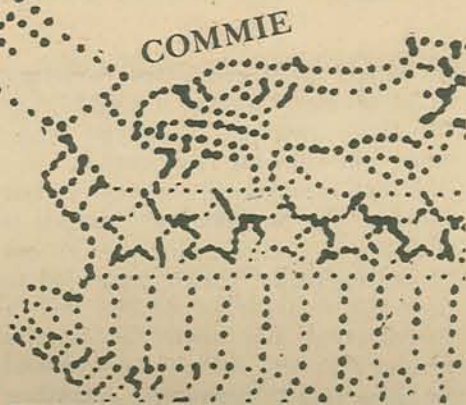
No, I don't.

*You don't have any idea what his means of support are?*

No.



## Is Hearst changing the Examiner from the Montgomery era?



You don't pay him enough to support him, do you?

Oh, no. No. No.

Do you think he informs for other organizations other than yours?

If you want an honest opinion, yes, I think probably he has. I think probably he has done surveillance work with the police department or something. I don't know. I never ask questions in that regard.

The best you can figure, he makes his living as a paid informer?

I rather think so. I rather think so.

Are you the chief investigator there [at the Examiner], Mr. Montgomery?

Well, I'm the prima donna, if that's what you mean.

That wraps up "The Adventures of Ed Montgomery" as they appear in depositions. Maybe someday he will be unhappy enough with such a limitation on his story to elaborate on it. I have asked him to do so because I'm sure there is much more socially valuable information that does not show up in the Synanon v. Examiner lawsuit depositions. But he has to listen to his lawyer, who has advised him against talking for publication.

That's too bad, because I'm sure I could manage a fair give-and-take session with him. I do not share the

radical left's hatred for him. As I indicated in part one of this series, I think at times Montgomery has performed some noble services: reforming the IRS, saving Paul Imbler from the gas chamber, exposing a disgusting fraud by the Chronicle. Think what more he might have accomplished had he dug into the inner workings of big business, big labor, big government.

Instead, he spent most of his time chasing leftists, spying on people, watching cars and the like. On occasion his investigations exposed some leftists who may be dangerous, a menace to everybody, including other leftists. I don't share the left's exorciation of Montgomery for that kind of work in itself. But I have to keep in mind that neither Montgomery, nor any other individual who possesses his mentality or uses his methods, could become number one investigative reporter—or number ten investigative reporter, for that matter—at the Washington Post or New York Times or St. Louis Dispatch.

Though a few reporters for those newspapers may have used paid informers in rare instances, it is not a routine practice. Certainly they don't use informants whose identities, addresses and livelihoods are unknown to them. I doubt whether any of them

judge people by the way they look. In most instances—given exceptions such as the tailing by two Washington Post reporters of Congressman Wayne Hayes and his mistress Elizabeth Ray—their investigations are open, not covert. They interview people, dig into records and the like. They don't stand around watching automobiles. Most of them consider their work educational or designed to expose something wrong in the society; more often than not, the purpose is something higher than to get somebody. If that's what they wanted to do, I would assume they would be told to quit the newspaper business and put on a badge.

I would also expect Post, Times and Dispatch reporters to become involved with people they are investigating, at least enough to ask questions about their philosophies and motivations,

rather than just stand around watching them and taking down license numbers. I would even go so far as to say most reporters on those newspapers would understand why poor, frustrated, radical or revolutionary people sometimes throw garbage cans through the windows of steamship or jewelry companies.

The lack of all that is what distinguishes Ed Montgomery from investigative reporters at other newspapers. He was number one at the Examiner because of the peculiar nature of that newspaper and its owners, the Hearsts.

Perhaps with the retirement of Montgomery and the revelations emerging from the Synanon lawsuit there is a change in store. It might be that Examiner president Randolph Hearst now feels the Montgomery-style era is over and the focus of the newspaper must be switched to other areas. He has indicated as much in his recent changes of personnel: Reginald Murphy as publisher in place of Charles Gould; Dave Halvorsen as managing editor in place of Josh Eppinger; Tom Eastham as executive editor in place of Ed Dooley; Bill Burkhardt as city editor in place of Gale Cook; the addition to the board of directors of young William Randolph Hearst III, and the hiring of a different breed of investigative reporter, such as Larry Kramer, to go after social problems that emanate from big business, big politics, big labor and flaws in the socio-economic system rather than the old bugbears of the Hearst chain, the "commies" and "pinks."

It will be a long time, though, before the era of Ed Montgomery is gone and forgotten. ■

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# SUMMER SKOAL!

A guide for the thirsty summertime drinker

## Exotic summer drinks

By K.A. Maszka

**R**esidents of the Bay Area miss out on some of the comic relief of a long hot summer due to the temperate and fog-filled climate. For example, we can't make fools of ourselves by wearing Bermuda shorts, smelling from mosquito repellent or bitching about faulty air conditioners.

But wait. We can still drink as if it were hot as hell outside. A Bay Guardian drinking team—this reporter accompanied by a trusty friend to point the way home—hit a number of bars in the city and came up with 25 super summer drinks including some of the hurricane-glass-filled-with-the-red-plastic-straws-gardenia-fruit-on-a-toothpick-and-paper-umbrella genre.

**Liqueur milk shakes.** Appropriately, our search for summertime drinks begins at a sidewalk cafe, Enrico's at 504 Broadway, SF (392-6220). Bartender Ward ("Bartenders should never have last names. If they can remember one, they're doing good.") suggests a liqueur milk shake made with Enrico's own homemade ice cream. For \$2.25 you get a sizeable serving plus "what's left in the can" of a shake made from amaretto ice cream and Grand Marnier.

**Frozen fuels.** Don't worry, none of your friends will see you. They wouldn't

be caught dead riding the revolving floor of the Equinox Lounge atop the Hyatt Regency, right? So relax, enjoy the passing panoramic view and melt down some outrages frozen frappes. The icy libations include a strawberry daiquiri, \$3.25; a frozen "Mocking Bird," which thaws out to a frozen margarita, \$3.25; and a bicentennial big shot—"Stars and Stripes Forever," which was invented by two Hyatt waitresses, according to assistant manager Paul Spellman. This patriotic potion is a layer of frozen strawberry daiquiri, a layer of frozen pina colada topped with blue curacao replete with flag and straw for \$3.95. The Hyatt Regency is at 5 Embarcadero Center, SF (788-1234).

**Potted pineapples.** After the Hyatt Regency, you have to go Polynesian at the Tonga Room in the Fairmont Hotel (Mason/California, 772-5278) where the top banana belt is the "Royal Hawaiian," a whole pineapple filled with light and dark rums, lemon juice and a brandy float. \$3.50 includes the paper umbrella.

If the room starts to shake and thunder strikes, don't worry. It's not the booze but rather the half-hourly hurricane show, complete with torrential downpour courtesy of the management.

**Powsicles.** The Good Humor man never delivered "Dreamsicles" like the ones at MacArthur Park (607 Front St., SF, 398-5700). Wine glass stems replace wooden sticks for this adult blend of amaretto, orange juice and cream, \$1.75. After two or three of these summer suckers, you won't even mind the LA decor—wheat-colored wicker chairs, Ficus trees, bare brick walls—of this Financial district body shop.

And who doesn't appreciate an honest bartender? Chris warned that the "Malibu Wave," a \$1.75 margarita soaked with blue curacao doesn't float well. Other alcoholic alternatives: "Applecart," applejack aplenty on the rocks for \$1.50; or the zonker "Zombie," a deadly combo of rums, grenadine, pineapple juice and a topper of 151-proof rum, \$2.50.

**Boozing like Bogey.** The Palms Cafe, a sort of 1940s-Polynesian-Casablancaish bar at 1406 Polk Street (673-7771) will sting you with their pet "Taran-tula"—tequila laced with bananas and coconut milk. Other balmy bracers include the sunsetting "Blue Moon," an alcoholic trio of gin, vodka and blue curacao. Polynesian potables are priced at \$1.50 each. Reggae music on Tuesday nights.

**"Skip 'n' Go Naked."** You can take refuge from the white-plastic-shoed Ghiradelli Square tourists on the Bratskeller's balcony (900 North Point, 673-7939). There you can indulge in a "Skip 'n' Go Naked," an old-fashioned tumbler of gin mixed with two shots of dark beer and sweet-and-sour mix on the rocks, \$1.35.

Avoid going inside the main restaurant, which resembles a fire sale at Busvan. Instead lean back and enjoy the view of the Bay (which nobody can take back to Des Moines with them no matter how many Polaroid shots they shoot, and take a "Trip to Tahiti" with Galliano, light rum, Cointreau and fruit juices for \$2.25. And if that sounds too hot try a "Snowshoe," a mix of Wild Turkey bourbon and peppermint schnapps, \$1.75.

**Fruit cups.** A rummy way to get your vitamin C is with fresh fruit daiquiris. The Paradise Cafe (373 Broadway, 788-4153), an eclectic North Beach bar down the street from the topless joints on Broadway whips up strawberry, peach, pineapple and bananas daiquiris for a buck. Sip them while shooting a few games of pool or while playing the pinball machines in this constantly packed bar. Or imbibe at the generous \$2.50 brunch served Sunday from 9 am to 3 pm.

If you favor ferns over funk, Spiro Tamtourtzis, the dapper owner of Lord Jim's (Polk/Broadway, 928-3015) serves up 12-ounce daiquiris for \$1.75. Tamtourtzis, who keeps a frig full of baby roses he doles out to comely customers, also runs a 4 pm to 8 pm happy hour when house drinks are 75¢ and hors d'oeuvres are free. On "The Waterfront." Ralph Place period-

ically swips swigs from a glass of milk as he brusquely fills drink orders from behind the orderly, bayview bar at The Waterfront Restaurant (391-2696). Located on Pier 7 (near Embarcadero/Broadway), The Waterfront is a clean, symmetrical room decorously decked out in crisp white-starched linens, oak woodwork, and highly polished brass rails. Overhead propellar fans whirl Thirties-style as the sharp, black-bowtied young waiters patrol the tiers and balconies of this successful big budget attempt at understated style.

Place pulled out a recipe from the drawer of the bar where not a maraschino cherry was out of place. The "Waterfront Summer Special," not even on the drink list yet, blends light and dark rums, sweet-and-sour mix, Galliano, a whole banana, orange juice and crushed ice. The pale yellow froth, served up in an oversize brandy snifter, is sweet and sipable. Top with a spear of orange, pineapple and cherry. Tab: \$3.

Another requested requitable, according to Place is the nonsense-monikered "Chi Chi": vodka mixed with coconut, pineapple, orange and lime juices, \$1.75. Dinner and Sunday brunches are the speciality of this handsome house.

**Summer skoals.** A perfect hot weather hideaway is the tiny, airy Gazebo Cafe (2310 Polk St., 441-5225). Sunlight filters through the skylights as palms discreetly shade pastel-clothed tables. Incredibly Victorian light fixtures, including two 500-pound bronze lamps from the old B of A headquarters building, cast light on the menu that ranges from snacks to gourmet diners (\$5-\$9).

Owner Robbie Campbell's favorite all-season cooler is his "Eye Opener," \$1.50 or freshly squeezed orange juice mixed with newly opened champagne. The champagne fizzes, also for \$1.50, complement the Sunday brunch of eggs benedict. Other summer drinks include: spritzers, wine coolers and sangria.

Research assistance by Karl L. Horn.

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## Recipes for rum lovers

**R**um, dark or light (we prefer the dark rum for its golden color and more pronounced flavor), is the prime ingredient in many classic coolers ranging from juleps and daiquiries to rumbucks.

To add an elegant touch to summer intoxicants, serve rum drinks in frosted glasses. Cool glass briefly (15 minutes) in freezer until cool to the touch. Swab the rim with a cut section of lemon or lime. (There should be enough juice on the rim to absorb sugar.) Dip the rim into a saucer of powdered sugar to the depth of 1/4 inch. Tap the glass to remove excess sugar, fill with the cocktail, or refrigerate until needed.

### JAMAICA JULEP

Although mint juleps are traditionally made with bourbon, we prefer the interesting flavor of a Jamaican Julep made with rum. In a large goblet, muddle the mint gently (only fresh mint will do) being careful not to release the bitter oil from the stem. Use six sprigs or tips of mint and 1 teaspoon sugar for each drink. Spread the aromatic mixture from the bottom up to the sides of the glass and half fill with shaved ice.

On the ice, place a strawberry, washed and stemmed, a slice of peach, a cube of pineapple or whatever fruit you may have on hand. For easy removal, insert a toothpick into the fruit. Pour in 3 oz. dark rum mixed with 1/2 teaspoon lime juice. Add ice almost to top, stir well without disturbing fruit. Float on the top 1 teaspoon fruit brandy (apricot is excellent) and serve.

### COCO LOCO

For each drink, cut the top off a young coconut (one with milk inside). Drain, set aside juice to add later. Pour into the hollow:

- 1 generous jigger rum (dark or light)
- 3 teaspoons apricot liqueur
- 1 cup crushed ice.
- the reserved coconut milk plus three tablespoons cream or half-and-half.

### RUMBUCK

A delicious cooler to be served in a tall 16. oz. glass, and not to be drunk in the sun. Combine:

- 3 oz. dark rum
- strained juice of a small lime
- 1 teaspoon honey, stirred well into rum and lime
- 4 ice cubes
- 1 bottle ginger beer (or dry ginger ale)

### RUM JULIUS

In an electric blender combine and blend 1 minute or until a head forms:

- 1 can frozen orange juice concentrate
- 1 egg, raw
- 4 jiggers rum (dark or light)
- 2 1/2 cups shaved or finely crushed ice.

Serve in frosted glasses, dust the top with powdered allspice.

### STRAWBERRY DAIQUIRI

(using blender)

Combine in the container of an electric blender:

- 3 cups crushed or shaved ice
- 1 small package (about 7 oz.) frozen sweetened strawberries or raspberries
- 6 jiggers rum (dark or light)
- Blend and serve in frosted glasses.

Variation: Substitute 1 can frozen concentrated limeade for strawberries. Garnish with fresh strawberry.

—Pat Murphy

## Honky-tonk Olympics

By W.A. Van Winkle

*"I get honky-tonk amnesia.  
I forget what's right or wrong.  
I get honky-tonk amnesia  
and sometimes it lasts all night long."  
"Honky-Tonk Amnesia"  
—Moe Bandy*

**I** am, like most Sons of the Rural Midwest, hopelessly addicted to straight bourbon whiskey. I accept no substitutes. The sight of a banana daiquiri is enough to make me froth at the mouth. The odor of a Singapore sling makes my blood curdle and my follicles twitch uncontrollably. The mere proximity of a Brandy Alexander makes bile cascade into my stomach.

You see, I need 100-proof bourbon. I *crave* it. It is my Truth; Nirvana in this lifetime; and, above all, it is solace—the only thing I've come up with that makes any goddamn *sense* anymore.

I need pool tables too, and country-and-western music and jukeboxes and dark places. But, without the bourbon it's just not the same. The most memorable day in my young life was when I discovered that it was possible to get all four of these items in the same place. It happened the first time in a bar in Lincoln, Nebraska, and it's been happening every few days since then. I later found that Chicago was rife with places like this, as were East Dubuque, Illinois, and Kansas City, Missouri.

But I was shocked, stunned, dismayed, and thoroughly disillusioned

*continued next page*

The "Stars and Stripes Forever" is layers of frozen strawberry daiquiri and pina colada topped with blue curacao replete with flag.



PHOTO BY CHARLY FRANKLIN

## Hors d'oeuvres on the house

By Louise Cox

**S**ome of the best meals in town are free. Or nearly free.

I've spent the last few weeks on the free hors d'oeuvre circuit in downtown San Francisco and I've found several bars that put out absolutely incredible spreads of hot and cold foods to attract the crowds of after-work drinkers. The hours listed below are when the hors d'oeuvres are put out on the tables. Tip: get there early for full free-loading privileges. Many of the spreads go fast.

Note: if we haven't included your favorite free hors d'oeuvre or happy hour sanctuary, please send it along to us, with your specific comments and recommendations. We'll regularly update this list.

**Paoli's**, 565 Commercial, SF, 781-7115, 5-7 pm daily. Financial District types who crowd into this fine restaurant for "Happy Hour" enjoy what is probably the best spread in town. The large hors d'oeuvres table is located almost in the center of the two large rooms and is heavily laden with big silver bowls and trays full of thick open-faced sandwiches of cold cuts, fried potatoes, fried shrimp and spaghetti in a thick sauce. Certainly enough for a substantial supper. Mixed drinks are \$1.25-\$1.50.

**The Corner**, 215 Leidersdorf, SF, 391-8290, 4:30-7 pm Mon.-Fri. An offshoot of Paoli's, located just behind Paoli's Restaurant on a little alley. Owned by the Paoli family and Bob Panelli, The Corner decor is not so fancy, but a friendly and noisy crowd

frequent The Corner for 28-ounce pitchers of Margaritas (\$4.50) and a good selection of hot hors d'oeuvres which include frittata, fried fish fingers, meat balls, calamari, pizza, lasagna, and tossed salad. The Corner uses stainless steel serving trays instead of the silver at Paoli's, but the snacks are plentiful, and mixed drinks a low 80¢-\$1.25. Beer and wine is 65¢ a glass.

**Stagecoach West**, 44 Montgomery, (below Wells Fargo Building), SF, 5-6:30 pm nightly. A nice, quiet, dim bar and restaurant with a consistently good selection of eats—fried wontons, ham, turkey or cheese sandwiches, an assortment of canapes and usually one good hot dish such as meat balls or sausage. There is plenty of time to fill up your plate between slow drink service. \$1.25 for mixed drinks.

**Sir Francis Drake Hotel**, Starlight Roof, Powell/Sutter, SF, 4-7:30 pm. The afternoon sun brightens this elegant bar where you can enjoy a nice view of the city while satisfying hunger and thirst. Drinks are high (\$1.75) but doubles (30 ozs.) are the same price if you order a martini, whiskey sour or any of the other "Daily Doubles" cocktails. The atmosphere is pleasant, service good and hors d'oeuvres limited but tasty—little pieces of fried chicken or scallops, cocktail sausages and a variety of hot canapes.

**Rathskellar**, 600 Turk St., SF, 775-3188, 5-7 pm. The hors d'oeuvres fare here changes daily but always includes two hot dishes and one cold one. Included are: sausage, meat balls, tacos, deviled eggs and cheese and crackers. Mixed drinks are relatively inexpensive, 75¢-\$1.





PHOTO BY CHARLY FRANKLIN

continued from previous page

when I came to San Francisco. I walked into a fancy-looking, polished oak and overstuffed furniture bar in North Beach, and my whole life flashed before my eyes. Where was the jukebox? Where the country-and-western music? And where the hell did they put the pool table?

My first taste of San Francisco was almost enough to send me scrambling through the asparagus ferns and velvet upholstery for the door and the next Greyhound back to Chicago. Could it be that the city of Dashiell Hammett, Sam Spade and Otis Redding had gone somehow awry and fallen into the hands of grasshopper-mad bartenders bent on the destruction of the Austin-Nichols company and the American way of life?

Fortunately, I soon found my paradise on a two block stretch of Mission Street which, by the grace of God, was riddled with the kind of bars which Moe Bandy, Merle Haggard and the rest of my jukebox heroes have come to call "honky-tonks."

The source and derivation of the word is a little obscure, but we know that it referred originally to the ragtime

from a raised eyebrow and a "What?" to a merciless beating from the patrons—who want nothing more than your liver impaled upon a cue stick.

Third: there are no living plants in a honky-tonk. True, there may be a couple of plastic palm trees or a long-deceased coleus, but these will have to drink the same things as the customers (often recycled through the customers).

Fourth: honky-tonks nearly always have pool tables. As a matter of course there will be a ball missing, tipless cues, no chalk and a slight list to the left that causes your delicate masse to the corner to arc gracefully into the side pocket. A bar may, of course, qualify as a honky-tonk even without a pool table; but when the roll is called up yonder, the honky-tonk proprietor who did not have a pool table will be at a Serious Disadvantage.

Fifth: someone is missing something. The someone is usually a customer and the something is usually an arm, a leg, a finger, an eye or a wallet.

Sixth: someone is asleep on the bar.

Seventh: the customer before you got sick and the floor is still a little

people reduced to tears by the sounds emitting from a blue neon jukebox, especially when the aforesaid sounds deal with things like infidelity. According to most country jukes, every country singer worth his sequins has a wife who fools around.

*"The crowd that I'm a part of now don't care what's right or wrong, just choose the one you want and get it on."*

*Nobody knows for sure who cheats and who's been stayin' true, 'cause no one knows just who belongs to who."*

*Don't anyone make love at home anymore?"*

*"Don't Anyone Make Love At Home Anymore?"*

—Moe Bandy  
And who needs a \$50-an-hour shrink when you can get Conway Twitty and Charley Pride for only 25¢? Good old 37A is the best therapy going around.

*"This old smoke-filled bar is something I'm not used to, but I gave up my home to see you satisfied."*

*In here the atmosphere's just right for heartaches and I'm always here at home 'til closing time."*

*"Swinging Doors"*

—Merle Haggard

One night, in a rather sodden humour, realizing that the uninitiated might not know where to find these covens of Cabin Still, these havens of Hamms, these temples of Ten High; I resolved to spread the good word. Thus, in the spirit of activist consumer reporting for which this publication is infamous, I set out to find the best of my beloved Mission Street bars—in short, the honkiest of the tonks.

The task was not easy. One doesn't rush into an article such as this without devoting hours and hours to careful, painstaking research. I can assure you that many nights of utter exhaustion and impaired vision lay barely beneath the surface of this piece.

Of course, this would not have been the completely impartial test that it proved to be had I not established a criteria upon which was broken down into such categories as Existence and Condition of Pool Table, Bartender Ability and Personality, Quality of Bourbon, Quality of Neon Work, Character and Singularity of Clientele, and Overall Color and Atmosphere. Then, armed with a small grant from an anonymous contributor, I plunged forth into the very bowels of the Mission in search of the winner of the first San Francisco Honky-Tonk Olympics. **The 3 Jays**, 18th & Mission. The best thing about this place was the bright green Belfast Sparkling Water clock on the wall above the men's room door. I could have stared at it for hours. They also won the Best Neon Award, both inside and outside, but other than that they're not really in contention.

First of all, there's no pool table. Instead, they have a couple of those bingo pinball machines. One was broken, so I gave them a few points for that. They have the most Good Luck dollar bills on the wall over the

mirror too, which added a few more points.

But the bartender was kind of surly when I asked her what kind of bourbon they were pouring, and they only had 12 cartons of cigarettes on the counter behind the bar. Since none of them was my brand, they lost all their points. Then I saw a large economy size can of ant and roach killer next to the cigarettes and gave them back all their points again.

They picked up a few more points for the plastic horse they had next to the cash register and more still for a conversation two of the patrons were having. All I could really pick up was "...so I says, 'Honey, I don't care how big your husband is, I'll break every bone in his body.'" That was enough to put them at 18 points, but that's where they leveled off. I left in a hurry.

**Bob and Guido's 2434 Club**, 2434 Mission. This place has a lot of potential and, while an improvement over the 3 Jays, it still doesn't quite measure up.

Carl, the bartender, is kind of morose most of the time. Still, they have the best pool table on the street and one hell of a shuffleboard machine. I guess the biggest drawback would have to be the lack of customers when I was there. The juke was going okay though and the bourbon was delicious.

I had them up to 21 points and climbing, figuring they had a fair chance of winning the bronze medal, when this bald guy beat me at eight-ball. Obviously, I had to take a point off for that. So, there being nothing particularly outstanding about the bathroom, they ended up with 20 points—which, as we all know, isn't anywhere near the kind of score you need to win.

**Jug o' Punch**, 2263 Mission. This place doesn't really fit the category. I was shocked to see how plush and nice it was. It's spotlessly clean, immaculate, and the dance floor is really shiny. All the upholstery was perfect (black naugahyde, I think) and the paneling looked real.

For a few seconds there, I didn't think I'd be able to give them any points at all. Then I saw Lois. Lois was at the jukebox (she played "Make the World Go Away" by Eddy Arnold), and when she turned around I saw that she had on this silvery lame halter top that was just barely halting. Her top-heaviness, coupled with her outfit, picked up ten points for the Jug o' Punch.

The band came on soon after that and made a valiant effort to play something not unlike C & W music. When I saw a pair of 60 year olds doing a very dignified version of the bump, I had to toss in another ten. But the thing that finally gave them the edge over the 2434 Club in the competition was the very realistic hole in the closet door and the fact that the lamps (which looked like they were picked up on sale at Zayre's) didn't match. That gave them three points for a total of 23, but I had to take one back when I saw the little lights over the paintings. You know, the little things you see in museums and art galleries? That's what they were and, on the whole, they were much too classy. Made the place look like it was picked up out of the middle of Iowa City and dropped into San Francisco. Completely out of place.

**Harris's Town Pump**, 18th & Mission. The Plungers are the new house band here, and they're much too good for Mission Street. Their pedal steel player knocked me out, as did their singer, so of course the Town Pump started off with a disadvantage. They began to amass points very quickly though because of the crowd. This loud-mouthed, enormous woman sat at the corner of the bar, singing adenoidally along with everything and pushing people around. A few seats down was a guy named Julio who works

## "Could it be that the city of Dashiell Hammett, Sam Spade and Otis Redding had fallen into the hands of Grasshopper-mad bartenders?"

music found in dime-a-dance joints and places of the ilk (usually played on an upright piano by a lightning-fingered guy with a garter on his arm) and, apparently came to apply to the place itself. These days, of course, the jukebox has taken the place of the upright piano and country-and-western music has replaced ragtime, but the honky-tonk, though in a slightly different form, is still with us.

People come to honky-tonks to get drunk, feel good and, if at all possible, run off and make whoopee with someone else's wife. You can scream bloody murder in a honky-tonk if you feel like it. You can belt out a rebel yell or sing along with the jukebox at the top of your Camel-smoked lungs. Nobody cares. After a full, eight-hour day of resisting the temptation to go for the foreman's throat with a grappling hook, people come to honky-tonks to let off steam. Pretenses and inhibitions get left at the door.

A honky-tonk differs from your run-of-the-mill neighborhood bar in several respects. First of all, a honky-tonk has something broken all the time. This could be something incidental like the front window, the toilet, the jukebox, the bartender's front teeth or something more valuable...like a shotglass.

Second: a honky-tonk does not serve Singapore Slings, Harvey Wallbangers, Tom and Jerrys, martinis, or any other fruity drink. Try ordering one of these and you'll get reactions ranging

sticky. This makes it extremely difficult for you to pick up your change, which the bartender has just casually tossed over the edge of the bar.

Eighth: for some reason, honky-tonk owners love to serve microwave food. This food normally assumes a shape resembling that of a sandwich. The texture will be something like the Oakland phone book until you get to the meat, which is more like frozen walrus flipper. If you order French fries, ask to have the bones removed.

Ninth: Talk in a honky-tonk either revolves around the Pirates' chances for the pennant or a given customer's chances for getting laid that evening. Honky-tonks are also the last bastion of rich American folk humor. Steaming heaps of scatological references are the rule as well as a wide range of phrases of an Anglo-Saxon derivation. S.I. Hayakawa could go wild in a honky-tonk.

Tenth: there will be music in a honky-tonk. It will inevitably be country or neo-country music, sometimes live (in which case it is probably not very good), but it will always be loud. Honky-tonk people are notoriously deaf, and this saves them money on hearing-aid batteries.

While much has been written on the subject of country-and-western music, I have yet to see a serious psychological study of the lyrics. They are deceptively complex and tend to handle subjects which, in any other media, would miss the solar-plexus punch quality that C & W can deliver. I've seen



in a Shell station. He was still wearing his greasy Shell shirt with the name patch over the pocket. The bartenders were both classic. The big one had tattoos on both arms, and the little one was missing some teeth and had his hair slicked back as if he just stepped out of a 1957 T-bird. Over the bar was this gigantic reproduction of a painting of four football players that looked like the cover I had on my junior high school math book. They also had all of the American League team pennants and the winner's circle pictures from the race track (the barkeep must play the ponies). The way the score was mounting up, I thought they were going to win it in a walk. But then I spotted a Tiffany lamp hanging in the corner (you have to be very observant to do a job like this) and that took them back down a notch. They had a shuffleboard machine (but no pool table) and, when I saw a guy in a suit, I knew they were in trouble. Still, they did have funny cocktail napkins and, because they also won the Best Bourbon Award, I ended up giving them a final score of 35 points. Not bad, but definitely not good enough to win in a neighborhood where the competition is so stiff. Also, the joint had a sort of tired classiness about it that would have made it almost impossible to beat these next two places for honky-tonkituity.

**Club Ton-Jo**, 2410 Mission. I thought I had a winner here. When I put

a quarter in the pool table I only got 13 balls. Somebody ripped off the three and four balls so Lee, the bartender, gave me a free game. He said that "The last two monkeys" must have taken them because he got pissed and threw them out. Lee has a poster of a chimpanzee drinking beer that says "Help Save Water—Drink Boozel!" and a plastic model of an atomic submarine suspended from the ceiling. The microwave oven looks like something out of a Flash Gordon movie. Lee was talking to a small group of luses at the other end of the bar when, without warning, he came up to tell me the following joke. As a result, he took the Best Bartender Award hands down:

"This guy walks up to a guy on the corner who's standing next to a dog and says, 'Hey, does your dog bite?' The guy says no, so the first guy starts petting the dog and—CHOMP!—the dog takes a big chunk of the guy's hand."

"So of course the guy's pissed and he says 'Hey! I thought you said your dog doesn't bite!' The guy answers 'He don't. That ain't my dog.'"

Lee walked away laughing hysterically and repeating the punch line "Ha! That ain't my dog! Haw!" I thought he was going to have a stroke. He didn't think my joke about George Wallace and sickle-cell anemia was anywhere near as funny.

Total: 41 points—a really great score and a good exercise, and a winner

## Had the bartender been less polite it would be the Nadia Comaneci of the Mission Street bars.

in most neighborhoods. But then, neither of us reckoned on the place across the street.

**The Sun Rest Club**, 19th & Mission. This place has the Jukebox Award all sewed up, a factor which figured very heavily in their victory. Everybody's on the box—Charley Pride, Tanya Tucker, Waylon Jennings, Merle ("We don't let our hair grow long and shaggy like the hippies out in San Francisco do") Haggard, Tammy Wynette and, of course, Moe Bandy:

"I don't like this life of mine, drinkin' whiskey, beer and wine. Dear, I know this is the end,

But here I am, I'm drunk again."

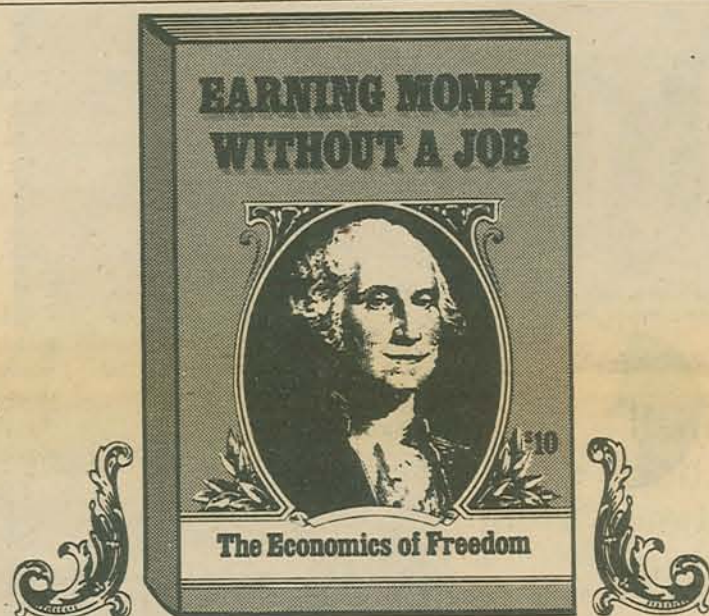
The customers were drunk and friendly and, for the most part, clustered around the pool table. When a great song ("Stand By Your Man") comes on the box, they're up and dancing, albeit rather unsteadily. Therefore, I had to give them the Clientele Award as well. It was a technical knockout.

The bartender is a little old guy who doesn't move too fast but does manage to pour a decent shot of Cyrus Noble (one of the best cheap

bourbons around). When you pay him, he says "Thank you very kindly, sir" as if he were somewhat surprised to see real money on the bar.

As for Color and Atmosphere? Well, the paneling job is *extremely* mediocre and empty beer cases are stacked up floor to ceiling behind the bar, obscuring the TV set. There's a 'Positively No Gambling' sign over the pool table (completely ignored, of course). The doors are all sawed in half to resemble Dutch doors. One of those little see-through plastic barrels with flipping Hamm's Beer signs is sitting on top of the cash register. All in all, a thoroughly satisfying place to have a couple of quick quaffs.

So, when all was said and done, I had to give them a 45 (out of a possible 50) and, had the bartender been a little less polite, they could have had a perfect score and become the Nadia Comaneci of Mission Street bars. No offense to the Club Ton-Jo or the other fine competitors, but I'm afraid The Sun Rest Club took it fair and square. Any complaints will have to be referred to Bowie Kuhn. ■



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# DAY AND

By Zena Jones

Deadline for next week's calendar is noon on Friday. ► indicates free events.

## Friday, 30th

**WHAT NO ONE KNOWS ABOUT SEX**, an introduction to the Philosophy of the Institute of Human Abilities. Come join Victor Baranco and friends for an evening of discovery into a world of sensuality few people know about. Ramada Inn at Fisherman's Wharf, 8-11 pm, 835-5211, \$10 "commitment." Also, a weekend course in sexual awareness, Sat/31-Sun/1, 10 am-8 pm, Ramada Inn at Fisherman's Wharf, 835-5211, \$100 "commitment."

**YOU MIGHT NOT, BUT BIRNAM WOOD**. They're presenting Shakespeare's "Twelfth Night" with original music on the Open Theater Series. Tonight and tomorrow at 8:15 pm at the Live Oak Theater, 1301 Shattuck Ave., Berk. Adm: by donation, seats are not reserved, call 841-5580 or 849-4120.

**ENGENDERED BY THE MIDNIGHT HOUR**, "The Rocky Horror Show" (a different set of jaws!) will be shown tonight and tomorrow at 12 midnight at The Larkin, Larkin at

O'Farrell, SF, 441-3742, \$2. Come join the fun!

**THE EARTH'S BUMPS AND GRINDS AT THE** Oakland Museum's Earthquake Show—disaster has struck the Oakland Museum! Maybe not a real disaster, but the sights and sounds of California's most talked about natural phenomena—an earthquake. The earth's bumps and grinds are examined in the museum's largest exhibition ever. Extensive photographic coverage, working models, audio-visual programs, actual sounds made by giant tremors, fault maps, artifacts and working seismographs make up the massive presentation. Oakland Museum, 1000 Oak St., Oakl., 273-3009, \$1, OMA 75¢, ages 12-18 50¢.

**CITIZENS! BAND TOGETHER, BUT NOT IN YOUR CHAMBERS**—The Mitchell Brothers present a benefit for the Jeffrey Gauden (Khatari) defense on the UC Berkeley campus: "C.B. Mamas" and "Inside Marilyn Chambers," tonight "C.B." at 7 pm and 9:45 pm, "Inside" at 8:15 pm; Sat. "Inside" 7 pm and 9:45 pm, "C.B." 8:30 pm. No one under 18 admitted. 2000 Life-Sciences Building, Berk. 457-9351, \$2.

**TOUR DE FORCE**—"Red Cross," "The Director," "The Electric Chair" and "Elaine's Piece"—presented tonight and Sat. at 8 pm by the New

Theatre Company of Marin Inc., an exciting new company making its SF debut. Appearing at the Intersection, 756 Union St., SF, call Dennis Lamour at 662-2105 for further info, \$3 at the door.

► **TERPSI-KOREAN EVENT** by the Korean Folk Arts Troupe, 55 members strong, and including the most outstanding members of both the Classical Music Institute of Korea and the National Dance Co. of Korea to the people of the United States in celebration of the Twin Bicentennial, 8:30 pm, SF Civic Auditorium, Civic Center, SF, for info and unreserved seating call 982-4640, ext. 220, free.

**CARE PACKAGE**—"Giving"/Gabrielle Roth.

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to give it. Most of us move between hanging on and hanging out. Both take effort. Let's hang in and be moved.

This experience is designed to move you into a deeper awareness of yourSelf as an expression of life in creative action. 8-10:30 pm, First

Unitarian Church, Geary/Franklin Sts., SF, \$5.

**THIS SHOULD PIQUE YOUR INTEREST**—Mountaineering films, "Himalayan Pilgrimage" and "Nyalu," the story of a solo ascent of the mountain, to be shown at 8 pm, 2358 Pine St., SF (sponsored by Kailas Shugendo) 922-5008, free.

**BOTTOM'S UP** in the swim lagoon at Don Castro Regional Recreation Area following complete renovation of the lagoon bottom, making the water quality "better than ever" for swimming. It now has "the beauty of a lake with the comfort and safety of a swimming pool" and reduces hazards. Take regular route 95 from the Hayward BART station traveling via "B" St., 2nd St., "D" St., and Maud to Kelly St. Buses run every 30 minutes.

**HOWEVER YOU SPELL IT'S** "Amerikaca," a satirical Bicentennial salute as it might have been seen through the eyes of Christopher Columbus while poking a little fun at pokable issues. Gill Theater, Campion Hall, USF, 2130 Fulton, SF. For reservations call 221-5864, tickets at door \$3 and \$3.50.

► **IF YOU'RE DYEING TO WAX CREATIVE**, be sure to see this batik exhibit by the SF Batik Artists Guild. Six artists are participating, women who are working in the traditional

batik process of placing wax designs on fabric, followed by dye baths for each successive color. At Crown Zellerbach Gallery, One Bush St., (at Market) SF, 621-4978, through Aug. 7, Mon. through Fri., 8-5 pm, free.

## Saturday, 31st

► **DON'T BLOW IT AND MISS** the Red Balloon Festival at Codornices Park, Euclid/Eunice, Berk., across from rose garden. Arts, crafts, community services, cultural groups and entertainment consisting of the Magic Carpet Theater, SF Medicine Ball Band, Noel Parenti, juggler Ray Jason and Sarah Tomato's face painting. Unusual foods. Park at BART Station, shuttle bus. Today and tomorrow, 10 am to 6 pm, free.

**SPLENDOR IN THE GRASS**—lots of it here with four films: "Marihuana," "Reefer Madness," "The Cocaine Fiends" and last, but by no means least, "Sex Madness," at U.C. Theatre, 2036 University Ave., (at Shattuck), Berk., call for times 843-6267, \$2.

**STEER YOURSELF** to Antonio Aguilar's Mexican Rodeo. Lots of excitement with mariachi bands, Lippizan horses, Mexican cowboys and on and on. 8:30 pm at the Cow Palace,

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		9th Ave.	IRVING	(3)
			10th Ave.	(9)

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# NIGHT

July 30-August 6

\$6, \$5, \$4, children under 12 half price.

**AT THIS POINT** (The Transamerica Pyramid, or under it) the Totem Sutra Theater will be conducting the Symphony for the Rising of the Dragon in cooperation with the Hearts of Dragons and Other Living Creatures. Totem Sutra provides high energy mixture of traditional North Indian dance and music performed by the dance ensemble of master Chitresh Das. Blended with this will be environmental performances through the medium of mime, film, music and vibratious chanting. 6:30 pm, SF Ecology Center Theater, 13 Columbus Ave., the (tiny) bldg. beneath the shadow of the Transamerica Pyramid. Donation.

**IT'S NICE TO BE KNEADED**, so spend the day learning massage strokes (esalen-style), which will emphasize the development of a flowing movement and will allow space for your innate creativity in a one-day workshop set for 10 am to 5 pm. Registration deadline is July 29, so call NOW, 666-2019, Mulberry Union, Univ. of California, 500 Parnassus, SF, maximum enrollment of 12, \$19.

**LET US SEND YOU UP THE RIVER** on a canoe trip on the Russian River over the July 31-Aug. 1 weekend. The two-day trip will camp beside the river on Saturday night. Food, transportation, the canoes and insurance provided. Beginners welcome. Central YMCA, 220 Golden Gate Ave., SF, 885-0460, Greg O'Brien, \$23.

## Sunday, 1st

**FEAT FIRST**, either way you spell it it'll be an accomplishment—the first official Dance-A-Thon to hit Northern California in over 40 years. Dancers will try to establish the record for the "Guinness Book of World Records" for couples in disco dance. To be considered serious 2001 Dance-A-Thon contestants, couples must be on the dance floor for at least 2001 minutes. 6 pm, (fill out applications ahead of time), Mother Lode Restaurant and 2001 Disco, 2001 Union St., SF, 567-3121 or 563-0667, \$25 (to benefit the Police Athletic League).

► **IT'S NOT A RIGHT ANGLE**, and that's what makes this photographic exhibit by Bennett Hall seem surrealistic, or one of the reasons, anyway. He gets his far-out effects through technical methods—an interesting concept as is his "A Bicentennial Halloween Dream, with Amused Bystanders." The Secret City Gallery, 306 4th Ave., at Clement, SF, 752-5251, free.

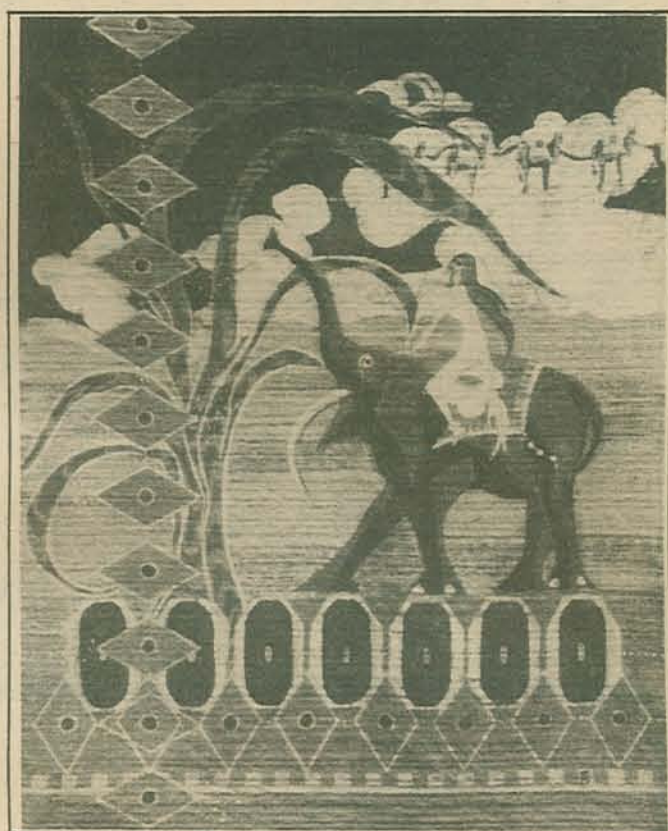
**UN-HOLY CAUSED** by unholy is the theme of "Out of Holocaust," which deals with the horror of concentration camps. It is an ambience which must be experienced by walking through it, but even though the spectators are quite literally surrounded by images of death and despair, there is no savage assault on their sensibilities. The black-and-white images are contained entirely behind a barbed-wire fence or upon the wall. Sun. through Fri. from 10 am to 4 pm, The Judah L. Magnes Museum, 2911 Russell, Berk., opening reception 5-8 pm.

## Monday, 2nd

**WHY DOES A BEAN SPROUT? BECAUSE IT'S A HAS BEAN? BEETS ME...** Everett McQuire's course in Gourmet Vegetarian Cookery and Esta Asteroff's class in "Cooking Without Fear" will be presented at the downtown YWCA at 620 Sutter St., SF. For information regarding these and other courses call 775-6500.

**DON'T TAKE IT LYING DOWN**—The Modest First International Open Stand-up Comedy Competition, that is. This is National Smile Week and competition begins 9 pm at the Coffee Gallery, 1353 Grant Ave., SF (five-minute sets). For more information regarding this and related competitions, call 397-6061.

**LET ME PRESS YOU TO MUSCLE IN** on body work aimed at energizing, muscle toning, and relaxing. One of the most popular activities is physical fitness exercise done to music at the Downtown Center at

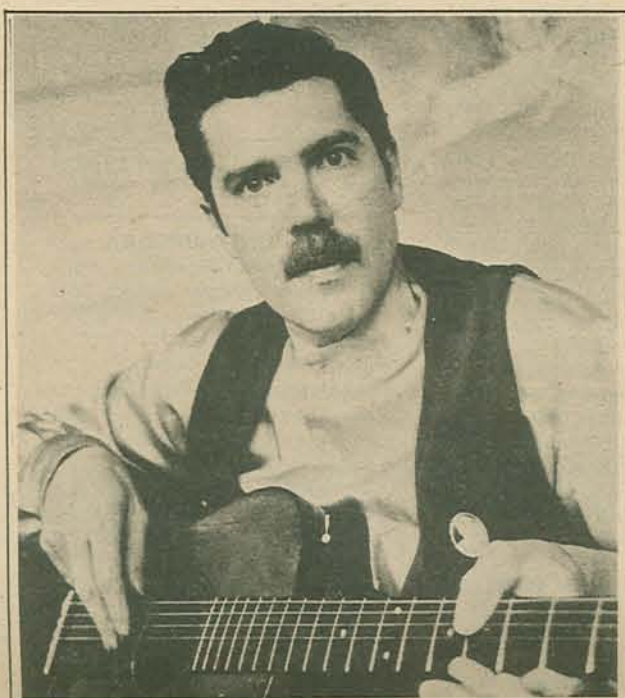


Marjorie Berkowitz's "India Dream" batik at the Crown Zellerbach Gallery, 1 Bush St., through Aug. 7. (see Friday, 30th, page 14.)

Steven Shame's "San Francisco," 1970. At the Phoenix Gallery, 257 Grant Ave., SF, through Saturday, July 31.



Richard Kamler at work on "Out of the Holocaust." Opening at the Magnes Museum, 2911 Russell, Berkeley, on Aug. 1. (See Sunday, 1st.)



Robbie Basho plays acoustic guitar in a concert Sun/Aug. 1, 8:15 pm., Live Oak Park Theater, Shattuck/Berryman, Berkeley, \$2.



The "Femme Fatale" company with Hibiscus of the original Cockettes. At the Montgomery Theatre, 622 Broadway, SF. (See Thursday, 5th, page 16.)

continued next page



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continued from previous page

620 Sutter St., in the Mission district at 901 Alabama and also at 560 El Camino Real, San Bruno. Other exercise classes at various centers range from dancing of all kinds to yoga with its emphasis on gentle stretching and relaxing of the body while concentrating the mind. For more information, call the YWCA Downtown at 775-6500, Chinatown at 982-3922, in the Mission at 824-3062 and in San Bruno at 588-7366.

**GOOD EXORCISE**—"Sexuality as Sensuality," an ongoing group for men and women who want to learn more about human sensuality as it finds expression in sexual functioning, and to explore and/or share their sensual and sexual selves in a safe, supportive group. There will be no explicit sexual activity. 7:30 to 9:30 pm, Network Coffeehouse, 1036 Bush St., betwn. Jones and Leavenworth Sts., SF, 989-6097, \$1 per person.

**MORE PHANTASY PHILMS:** "Brats!" (1930). Laurel and Hardy babysit with their own look-alike sons, played by themselves. "Dick Tracy vs. Crime, Inc.—Chapters 8 and 9." Tracy struggles with the forces of evil. For more information, call 642-5132. 2 pm, Lawrence Hall of Science, University of California, Berk., \$1 adults; Students and Senior Citizens 75¢.

**HUNG JURY** on this August exhibit "You, the Jury" presented by the Terra Linda Art Association today through August 27. It's a non-juried show, but awards will be based on results of balloting by visitors to the gallery. There's a reception August 8 from 2 to 4 pm, and the rest of the time the gallery's open Mon. through Sat., 10 am to 3 pm at 4172 Redwood Highway, San Rafael (next to Shakey's).

**EVEN IF YOU'RE NEITHER JOLLY NOR GREEN**, "Giant" with James Dean, Elizabeth Taylor, Rock Hudson, Sal Mineo and Dennis Hopper should intrigue you. It's showing at 9 pm on "Monday Nights at the Movies" at Shady Grove, 1538 Haight St., SF, 626-4143, (cartoons at 8:30 pm), \$1.50.

## Tuesday, 3rd

**CAMP CONCENTRATION CAMP** depicted in Lina Wertmüller's "Seven Beauties" features Giancarlo Giannini as a foppish idler learning hard lessons about survival in a Nazi concentration camp. 7 and 9:30 pm, UC Berkeley, Wheeler Aud., Berk., \$1.50 at door.

► **NOTES IN PARSING:** the San Francisco Writers' Workshop meets Tuesdays year round at 7 pm, everyone welcome. Dean Lipton is the moderator. Lurie Room, Main Library, SF, Free.

**PSYCHOSYNTHESIS INSTITUTE.** An evening of psychosynthesis will be presented at the Lakeside Presbyterian Church, 201 Eucalyptus Drive, SF, 7:30 pm, 323-9615, \$5.

► **THE LUCK OF THE IRISH** means having a group like the Beach Street Barn Dance Band—tapping, old-time string band music, hot tunes from the Twenties, fiddles, banjos, mandolins, guitars, vocals, Linda Keen, Kate Brislin, Genny Haley and Valerie Mindel at the Plough and Stars, 116 Clement St., SF. Every Tuesday, 9:30 pm to 1 am. No cover.

**MEANING FULL RELATIONSHIPS** and building more intimate ones. An informal evening whose focus is on the three main building blocks to all intimacy: closeness and intimacy, establishing agreements and communicating intimately. There'll be a panel of speakers and an opportunity for you to discuss your reactions and ask questions. 8-10 pm, Resource Center for Human Relations, 6201 Harwood Ave., Oakl., 653-8901, \$5 at door.

**KEEPING THE LIVELY IN YOUR LIVELIHOOD** is the subject of a talk "Choosing Your Right Livelihood" by Hal Howare and Carlene Cole of the Black Bart Network. What you want to do for a living and where and how to do it. Clarification of goals through exercises, group discussions and assignments. 8 pm, The Network Coffeehouse, 1036 Bush St., SF, 776-2722, \$2 per session per person.

**THE EDIBLE COMPLEX**, an aromatic tour of Chinese vegetable stalls and markets with an introduction to the secrets of Chinese cuisine, herbal ingredients and flavorings. The one-hour walking tour culminates with a lunch of "dim sum" and a tour of the restaurant kitchen. Sponsored by the Chinese Culture Foundation of SF, 750 Kearny St., SF, 986-1822, \$7 per person including lunch.



From the Smithsonian on Tour's "Egyptian Folk Dance," presented Sun/Aug. 1, at UC Berkeley's Zellerbach Auditorium.

**POTPOURRI OF PRESTIDIGITATION** when Goldfinger and Dove put a little magic in your life. This team will perform at the 42nd annual San Mateo County Fair and Floral Fiesta today through Aug. 7 during Star Spangled Showtime '76. Also appearing will be the Homestead Act, Capitol Express and Ray Hackett's Orchestra nightly at 8:45 pm with special weekend matinees at 4 pm in the Fiesta Bowl, 345-3541, \$1.75; children 12-16 75 cents; under 11 with adult free.

**TAKE THE PLUNGE** in a Scuba Diving Class from 7:30 to 10:30 pm. The class will consist of pool sessions and classroom lectures. There will be six lessons of skin diving and six lessons of scuba diving, with two ocean check-out dives. Tanks and regulators will be provided by the instructor. Students must provide their own fins, mask and snorkel. Chinese YMCA, 855 Sacramento St., SF, 982-4412.

## Wednesday, 4th

**IF YOU WANT** "The Time of Your Life," it's at The Barbary Coast Wed. thru Sat. at 8:30 pm and performed by The Time of Your Life Theatre Group. Seating is limited, so call 474-6562 for reservations at The Barbary Coast, corner of Pacific and Montgomery, Wed. and Thurs. \$3.50, Fri. and Sat. \$4.50.

**THE FONTEYN OF YOUTH**, Margot, to be exact, stars with Rudolf Nureyev in "Evening With the Royal Ballet" at 6 and 10:20 pm Wed., Thurs., Fri., Sat. only 1:40, 6 and 10:20 pm. Also on the bill, Paul Scofield and Irene Worth in "King Lear," Wed., Thurs. and Fri. at 8 pm; Sat. only 3:30 and 8 pm. Richelle Cinema, 1075 Geary, SF, \$3; discount card \$2.

## Thursday, 5th

**NIRVANA ON THURSDAY.** A lecture on Tibetan Buddhism: discussion by two American monks recently returned from Nepal and India. Y House, 2600 Bancroft, Berk., at 7:30 pm. 658-3004. Donation.

**PHRAGMENTARY PHILMS:** "The Salon Des Refuses," overlooked gems from this year's Ann Arbor Film Festival. Twelve films including "Shameless" by Victor Faccinto, "Walk Into Hell" by Kevin McFarland, "Brain Surgery" by Kent Hodges and "Utter Trash" by Sam Kessler, plus many more at Canyon Cinematheque, located at the San Francisco Art Institute, 800 Chestnut St., SF, 8:30 pm, free coffee, 332-1514, \$1.75.

**CALIFORNIA SPLIT** or How to do your own uncontested Divorce—you can do your own legal work and if you need information call the Pro Per Collective at 849-4512 or drop in at 1606 Bonita St., Berk., workshop tonight 7:30-9 pm, no appointments, no fees, donations appreciated.

**HEAVY, HEAVY.** The Thursday Evening Lecture Series presents "The Alchemists are Back" given by Dr. Glenn Seaborg. About 1,000 years ago, the alchemists were busy trying to transmute base metals into gold. Now they are busy again, more successfully, transmuting heavy elements into still heavier elements. Dr. Seaborg will describe this work in

layman's terms and illustrate his lecture with slides. 7:30 pm, Lawrence Hall of Science, UC Berkeley, Berk., 642-1823, adults \$1; students and Senior Citizens 50¢; children 12-7 50¢; children 6-3, 25¢.

**LEARNING A STRAIGHT DRAW.** Graphics for the nonartist is the subject of this session. If your hand shakes and you can't draw a straight line but you still want to produce first rate fliers and brochures, this workshop will teach you the basics of graphic design painlessly. Registration deadline today. Class on Sat., Aug. 7, 1 to 4:30 pm, University of California, 500 Parnassus Ave., SF, 666-2019, \$18.

**JOLLY GOOD SHOW!** Monty Python's "And Now For Something Completely Different," part of the Superb Summer Film Series put on (no pun intended) by SUPERB. The Student Union, University of California, Berk. Screenings at 7, 8:45 and 10:30 pm in Wheeler Aud., \$1.25/\$1 U.C. students.

**SHARP CLAUSE**—Family Evening in Wildcat, Meet Park District naturalist at 6:30 pm for an evening bird and nature walk in Wildcat Canyon Regional Park, Richmond, at the Wildcat Canyon Parkway entrance, off U.S. Route 80, 525-2233, free.

**FOR A SWITCH**, the opening of the new "Femme Fatale" company will be mounted at The Montgomery Theatre. This first American premiere features Hibiscus and Angel Jack plus talent from old San Francisco and throughout the world. Outrageously sparkling costumes and original production numbers such as "The Toast of the Town" and "Live Cosmetic Follies." Hibiscus founded the glitter theater scene with the original Cockettes in 1969 and later created the Angels of Light. Montgomery Theatre, 622 Broadway, SF, at 9 pm, 563-0667.

## Friday, 6th

► **LET'S CONTRIVE A MEETING**, with an evening of Improvisational Theatre, every Friday through the month of August. Tonight "Spaghetti Jam Spreads" featuring the Bay City All Stars representing the best of Bay Area Theater Groups coming together for an evening of improvised theatre. Sponsored by "A Black Box Theatre, Inc.," 11 pm at the Old Spaghetti Factory Cafe, 478 Green St., SF, 756-4030 or 756-8211, free.

**MORE THAN SLIGHTLY ENTERTAINING** is the news that Svengari & Co. and Martin Lewis have returned! Svengari, one of the country's leading illusionists, will present "Little by Little," in which sections of his assistant are instantaneously teleported about the stage. Martin Lewis will present "My Lady's Looking Glass" and his own version of the Chinese Linking Rings. 8:30 pm, tonight and tomorrow night, The Magic Cellar, 630 Clay, SF, 986-1433, \$2 adm., 2 drink min.

**GET THE BUGS OUT OF YOUR JITTERS** at this 1950s Sock Hop. Free jitterbug lesson at 8 pm, guest appearance by The Hub Caps. Dress 50s style. 8-11 pm at The Network Coffee House, 1036 Bush, SF, 661-9721, \$1.

See pages 20-22 for listings of more events—music, clubs, radio, gay, kidstuff, theaters & movies.



# People's Park on stage

"Good vaudeville but a weak play."

**PONTIFEX** by Theodore Roszak at the Berkeley Stage Co., 1111 Addison, Berkeley, thru August 29. \$5 & \$3.50 (Fri. & Sat.). \$4 & \$2.50 (Thurs. & Sun.). Curtain 8 pm. Info: 548-4728.

**P**ontifex is an attempt to capture the disparate cultural forces that existed in Berkeley at the time of the People's Park struggle in 1969 and synthesize them into a kaleidoscopic evening of music and theater. Berkeley resident Theodore Roszak, author of *The Making of a Counter Culture* and *Where the Wasteland Ends*, calls his first play "a revolutionary entertainment for the Mind's Eye Theater."

Among the cultural forces encountered are a painter who wonders if there is not something more meaningful than his unfulfilling art; clown cops who run around busting people at the drop of a hat; a women's rap group; park people; two puppet newscasters covering the event named Rip Gable and Gabe Ripple; mainline Transport Syndicate, a company that is making money out of the confusion; and a large invincible energy force in the shape of a dragon.

The play works best when it remains vaudeville. We are treated to very humorous parodies of five drunk and stumbling octogenarian communist organizers who look forward to the revolution so everyone will have free credit cards and a new color TV. Even funnier is the city manager's report on street disturbances containing statistics about statistics, a marvelous piece of double-talk.

When *Pontifex* takes itself seriously, however, and puts clichéd aspirations into the mouths of its two-dimensional characters, it loses most of its charm and power. It is embarrassing to listen to one of the female characters wonder in the most trite terms whether her first duty is to herself or to her boyfriend. It is even more embarrassing to listen to the painter sophomorically speculate on creativity, concluding like a *Time* magazine headline, "If God is dead, art is dead." And when the "hippies" in the park began explaining their it's all-happening-right-now philosophy and Pontifex, the guru, sat cross-legged and parroted clichés about the perfect and the beautiful, I felt like creeping out of the theater. Roszak has drawn his characters as types rather than distinct individuals with unique feelings and unique confrontations.

The one possible exception to this criticism is the character Old Boy, a wild-haired park inhabitant, who is played by John Vickery with enough finesse to make him seem real despite his horrifying appearance.

Ariel should be acknowledged for her very flashy production design, Angela Paton for her imaginative directing, and Steve Mencher for his pleasant rock compositions. But despite these strengths, it is an uphill battle to salvage what is basically a weak play.

**THE TIME OF YOUR LIFE** by William Saroyan at the Barbary Coast, Pacific & Montgomery, SF. Wed. & Thurs. \$3.50. Fri. & Sat. \$4.50. All performances 8:30 pm. Info: 474-6562.

"I believe dreams sooner than statistics."—Joe

**T**he timeless world of North Beach in the thirties has been brought back to the stage in this Pulitzer Prize-winner, *The Time of Your Life*. Set in Nick's Pacific Street bar, a separate reality where day and night run together, the play is a voyeuristic look into the lives of ten or fifteen diverse characters who take shelter one afternoon from the confusion of the world outside.



Kellmar Smock in "Pontifex."

shelter one afternoon from the confusion of the world outside.

Saroyan's work is a mood piece, short on plot but long on character, filled with waves of despair and elation that leave no "message," just a feeling that we have touched base for a few hours with the innocent of the earth—fools and derelicts who share their spark of life and then vanish.

Among these wanderers is Joe, a friendly, talkative man, part master of ceremonies, part psychoanalyst, who sits at a corner table drinking champagne, amiably interrogating each of the strangers who enter. In return for their confidences, he passes out children's toys, chewing gum, drinks, clothing, rent money and emotional support in liberal doses, doing his best to meet the needs of those around him.

Although an afternoon like this might degenerate into soap opera in less skillful hands, Saroyan keeps his people honest and compelling, aided in this production by several strong displays of acting. Frank South, for example, gives an entertaining interpretation of Harry, a gawky, grinning adolescent in ill-fitting clothes, who announces excitedly to the patrons at Nick's that he is a dancer. When they ask to see his talent, he leaps around the room like a reindeer who has just had his testicles pinched. Michael Ferrigno brings strength to the role of Dudley, a pasty-faced nebbish who sits at the bar trying to reach his paramour Elsie Mandelspeigel on the phone so he can warn her he is about to jump off the Bay Bridge. But since Dudley is missing not just one screw, but several, he gets a wrong number and finds himself setting up a blind date with the anonymous female voice at the other end of the line.

Richard Bock is wise old Nick, the business-like but benevolent bartender who oversees this menagerie. In an introspective moment, he remarks of his unique clientele, "Maybe it's the liquor. Maybe it's the location. Maybe it's my personality. Maybe they can't feel at home anywhere else."

Also noteworthy among the actors are Bill Furnell as Joe, the play's principal character, and Lorenzo Glover as Tom, Joe's devoted but simple-minded protegee. Clifford Watts is very nasty as Blick, the vice inspector.

It is amusing to see this play performed in a bar on Pacific Street, because that is exactly where Saroyan has set the fictionalized drama. The distance between audience and actors shrinks when a character scoots out the door to pick something up at the Emporium, or to see a friend down at the wharf, although the Barbary Coast is an overly posh incarnation of Nick's sleazy waterfront dive.

Saroyan assembled the first draft of *The Time of Your Life* in six marathon days and nights of writing in a New York hotel room. He felt he had written "a good, perhaps a great theatrical work," but a year later, when the Pulitzer Prize committee singled out his piece for an award and sent him a \$1000 check, he returned the money saying he did not like to be patronized by wealth, adding, "I would be no more guilty of bad taste if I made an annual William Saroyan award to one or another of the great magnificently organized industries for most effectively profiting more than any other similar industry during the year. I do not know why, but I am sure such an industry would not be proud of my recognition of its great skill in accumulating profits." Those were the days when big business kept a low profile.

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## Resurrecting the Quicksilver magic

RAVEN at Keystone Berkeley.

Perhaps you've noticed that a band calling itself "Quicksilver" has been kicking around the country for the last few months. Don't be fooled. The heart, soul and fire of the old Quicksilver Messenger Service vanished long ago—about the time Dino Valente joined the band.

The dynamic interplay between Quicksilver's two super-guitarists, John Cipollina and Gary Duncan, was smothered by Valente's pathetic attempts to play the Joe Cool-rock star-lead singer in the band. The quality of Quicksilver's albums plummeted to new depths with each successive album after Valente turned the group into his back-up band.

Despite dwindling audiences and sagging record sales, Valente's emasculated version of Quicksilver managed to survive until a couple of years ago. Cipollina and bassist David Freiberg had left the band by the time the group embarked on the first of a seemingly endless series of "farewell" tours.

Well, the Valente-Quicksilver with Cipollina and Freiberg was nothing to write home about, so you can imagine what the group was like without two vital members. I had the good sense to avoid the band during that period.

Last year, I foolishly got my hopes up when I heard that the "original" Quicksilver Messenger Service was re-forming to cut an album. But it wasn't quite the original group. Sure, Cipollina, Duncan, Freiberg and drummer Greg Elmore were all on the album. But so was Dino Valente. So much for the reunion album.

But enough of this tirade against Valente. I still have my copies of *Quicksilver Messenger Service* and *Happy Trails* to remind me how good Quicksilver was in its heyday. Besides, there's good news: John Cipollina's new band, Raven, is the most exciting hard rock band I've heard this year.

Raven made its long-awaited debut at the Keystone Berkeley not too long ago, playing two sets under the East Bay's decibel champions, Earth Quake. The evening had a sort of "Battle of the Bands" (remember those?) air about it, with each group attempting to blow the Keystone to smithereens during both of their sets. The crowd seemed fairly evenly divided between Earth Quake boogie-maniacs and fans who had come to see Cipollina resurrect some of the old Quicksilver magic.

The Cipollina fans didn't walk away disappointed. They saw a tight, versatile band tear down the rafters with a fierce double guitar attack. They heard plenty of Cipollina's distinctive guitar work, all of it beautiful and exciting.

Seeing John Cipollina on stage is a bit like entering a time warp. He looks exactly the same as he did in 1967: long black hair, floral print shirt with the tail out, skin-tight black pants, pointed black boots. And of course that guitar—a customized black-and-ochre Gibson that looks sinister enough to have been used as a torture device by an evil protagonist in an Edgar Allan Poe story.

Cipollina's style of playing has also changed little since the late 1960s. He still bends his notes with quick tremelo-bar flicks. His work has a wiry, metallic quality that cuts through a club like a laser gone haywire.

Yet he continues to be totally unpredictable. You never know how he's going to enter a guitar break. Sometimes he'll unleash a lightning-fast barrage of notes. Other times he'll work a single set of notes over and over again, until it leads itself to some sort of inevitable climax. On slower songs (particularly on instrumental numbers) Cipollina's melodic lines display a cool sensuality. Feedback, distortion and an impressive array of wah-wah and phase pedals are also part of Cipollina's arsenal, and he uses each effect to maximum advantage.

But Cipollina is not the only star of Raven, by any means. Guitarist Greg Douglass provides blazing guitar leads which compliment Cipollina's style perfectly. Douglass and Cipollina were both members of Terry and the Pirates for a couple of years, so their tandem work is well honed by now. The Douglass-Cipollina combination is as close to the old Quicksilver sound (Cipollina-Duncan) as we're going to get. Douglass is a particularly strong slide guitar player.

Raven utilizes a two-drummer approach on most songs, which lends even more power to the guitar-dominated band. Drummer Andrew Kirby is also the best singer in the band. However, he leaves his traps to sing lead on only a few numbers.

On most songs, the lead vocal chores are handled by Hutch Hutcherson, who also plays synthesizer. Stylistically, his singing falls somewhere between hard rockers Steve Marriott (formerly with Humble Pie) and Paul Rogers (Free, Bad Co.), though he lacks either's stage presence. Guitarists Cipollina and Douglass, and bassist-extraordinaire Skip Olson are all very animated on-stage (too much, perhaps?), while Hutcherson is almost lifeless by contrast.

Drummer David Weber and pianist Jim McPherson (formerly with Cipollina's ill-fated band, Copperhead), round out the solid lineup of musicians in Raven.

As impressed as I was with Raven's performance, the band looks to me to be about six months to a year away from living up to its potential. I'd like to see longer guitar solos, and less dependence on hard rock song structures. Cipollina, Douglass and McPherson make up the nucleus of what could be a sensational jamming band along the lines of the Grateful Dead or—dare I say it?—Quicksilver Messenger Service.

For now, though, Raven is a young band that's very turned on. Their enthusiasm and energy is overwhelming. Let's see if they can keep it up.

## Year's most pleasant album

WILLIAM ACKERMAN: *In Search of the Turtle's Navel*. (Windham Hill Records, C-1001.)

William Ackerman describes his *In Search of the Turtle's Navel* as "a musical quest for steel string guitar." It is precisely that—two beautiful sides of thematically linked acoustic guitar solos.

Ackerman has been kicking around the Bay Area for a while, playing a concert here and a concert there, while supporting himself through construction work. He put out this record on his own label in a pressing of about 2,700. This album won't go "gold." It won't even go "zinc."

But it's a lovely record. Stylistically, Ackerman can be compared to John Fahey and Robbie Basho, though his playing is more precise and his melodic lines are better thought out than either of the other's. However, Ackerman is not an intellectual-musical explorer like both Basho and Fahey. They broke the ground Ackerman builds on.

*In Search of the Turtle's Navel* is the most pleasant album I've heard all year. This music soothes and rocks you gently. It leaves you feeling good, which is what music is all about, right?

If you can't find Ackerman's album in your local record store (and chances are you won't) you can get a copy by sending \$5.50 (checks payable to William Ackerman) to Windham Hill Records, Box 9388, Stanford, CA 94305. You won't regret it.

### Man's Best Friend #4

I comes in, banging the screen door,  
carrying lots of cold beer,  
it's the dream you always telephone  
when things are tough.

Sit back, pop a can, and  
your neurons start humming Sergeant Pepper.

A couple cans and you open  
the trapdoor, clamber down the helix.

Daguerreotypes pasted over the amino acids,  
it's all mortised and mitred of smooth buckeye maple.  
Here's your Grandmother in the straw chair  
reading the old bible, in the Greek original,  
setting snares for the Pastor this Sunday.

Sit down, your past has been drawn off  
like a chamois glove.  
Believe in Ringo and Revelations  
and be saved  
or at least have another beer  
and for godssake stop frowning so much.  
—Don McClelland

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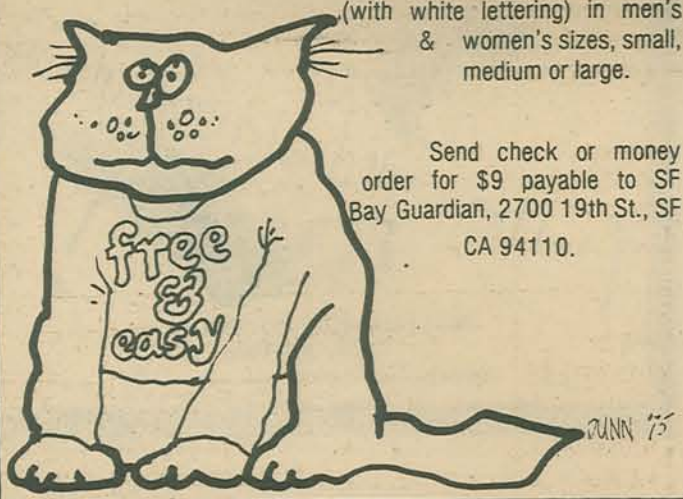
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# Camouflaged intentions



Erotic games in the Vatican in the fourth vignette of "Immoral Tales."

**IMMORAL TALES.** Directed by Walerian Borowczyk. At the Lumiere, Calif./Polk, SF.

Most of us have seen those porno picture books that pretend to be psychiatric interpretations of perversion or sociological studies of wife-swapping while showing us every conceivable position for sexual intercourse or deviation. Carrying on the tradition of camouflaged intentions, Walerian Borowczyk's *Immoral Tales* abounds in explicit connections between sexual behavior and the repressive morality of the Catholic Church. Yet when a pubescent girl ministers to her sexual needs with a pair of cucumbers (one at a time) while reciting from the Stations of the Cross, the movie cares more about the uses of cucumbers than about the abuses of Catholicism.

*Immoral Tales* is composed of four century-hopping vignettes, each of which displays a type of sexual expression. "Tide," the first and most interesting tale, concerns a 20-year-old man acting out his male-dominance fantasy with the aid of his 16-year-old female cousin. The setting is a windy beach on the edge of the French countryside. One senses that the cousins were once childhood playmates and that this sexual adventure (however male-biased) is a transitional game into adulthood. The sequence, though troublesome because of what it suggests about the sexual roles these two are growing into, is poetically rendered and not without its insights into waning adolescence.

"The Philosopher" is the episode mentioned above, wherein a teen-age girl's masturbatory fantasy is revealed to be overweighted with Catholic guilt. The tale has a sour clincher: after enjoying her cucumbers, the girl goes running through a field only to be attacked by a grizzly old vagabond. Such is the nature of the film's wit that this rape is referred to (in the title that precedes the sequence) as the girl's "beatification."

"Erszabet Bathory" concerns a Hungarian countess (played by Pablo Picasso's daughter, Paloma), who brings peasant girls to her castle, luring them with the promise that they can touch her pearl-covered gown on Sundays. The countess allows the girls to ravage her bejeweled body for a time and then has them murdered. After an invigorating bath in the girls' blood, the countess consummates her erotic fantasy by making love to her page, who turns out to be a fetching woman. But alas, love between women is shown to be a second-rate affair. A soldier arrives to arrest the countess for her bloody deeds and the disloyal page embraces the soldier, who we presume must have the better cucumber.

With the fourth episode "Lucrecia Borgia," the film reaches its nadir. We finally get the sexual romp that *Immoral Tales* has been working up to, but it turns out to be a limp, incestuous cavort in the Vatican between Pope Alexander VI, his daughter Lucrecia and his son Cesare. The exposure of clerical hypocrisy has little impact in a film whose sensibility could not exist without hypocrisy, and this sequence, which exploits famous names of the past, is tasteless and boring.

I understand the Czech-born Borowczyk has made some fine animated films. The most descriptive thing I can say about his *Immoral Tales* is that the characters are obsessively animated.

**GENERAL IDI AMIN DADA.** Directed by Barbet Schroeder. At the Clay, Fillmore at Clay, SF.

Barbet Schroeder's *General Idi Amin Dada* is a fascinating, damning "auto-portrait" of the Ugandan leader who has figured in much recent news.

Like the best documentary filmmakers, Schroeder has resisted the temptation to impose his own bias on his subject; in this case he didn't have to impose anything. President Amin takes to the camera like a born actor, revelling in the opportunity to play the charismatic general-hero that he thinks himself to be. And while he revels, he reveals.

Schroeder and his cameraman Nestor Almendros (the superb photographer of *The Wild Child*, *The Story of Adele H.* and *Claire's Knee*) stay close to Amin, taking it all in. Because their skillful penetration is matched by Amin's boastful openness, *General Idi Amin Dada* is a rarity—an unusually intimate look at a person who wields great power.

Made in 1974, the film shows President Amin only a few years after he has assumed leadership of Uganda. He is robust and in high spirits. "I would like to speak as the heavyweight champion here in Uganda," he says, sounding like Muhammad Ali. Amin is enthusiastically engaged in raising the standards of his military to the "international combat level."

Israel troubles him: though he remembers sharing good times with "his friend" Golda Meir, he suggests (in a letter to the UN's Kurt Waldheim) that there was method to Hitler's anti-Semitic madness. The "proof" can be found in "Protocols of Zion," Amin's treasured text on the "criminal" nature of the Jews. (The book—a fake published in 1901 by the Russian police—was required reading in the Third Reich.) Amin doesn't seem to be overly bothered by facts: by convenience, his omniscient dreams supply him with the "truth."

Though he refers to himself as a revolutionary leader who speaks the people's truth, President Amin comes across as a jingoistic opportunist who courts both the capitalists and the communists. One half the size of France, Uganda is a thriving African nation with exports of coffee, cotton and copper, and a population of ten million (a 1974 figure.)

The technique of *General Idi Amin Dada* is spare and to-the-point. There is no time for fancy camera pirouettes and no need for clever sledge-hammer juxtapositions à la de Antonio. Idi Amin is his own worst enemy.

The news of the last weeks has only augmented Schroeder's two-year-old portrait of this proud, contradictory man.

Schroeder's film is about power exercised without logic. Maybe "dada" is too cute a synonym for this unstable state of affairs.

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## MUSIC

**Babes in Arms:** Rodgers and Hart's classic 1930s musical Thurs-Fri., 8:30 pm; Sat., 7:30 pm and 10:30 pm; Sun., 5:30 pm. The Showcase, 430 Mason, SF. 421-5331. Tickets at major outlets.

**Don Shirley Trio:** Sat/31, 7:30 pm. San Jose Center for Performing Arts, San Jose. Tickets BASS and major outlets, 527-3622.

**8th Concord Summer Festival:** Sat/31, 8 pm, Great Guitars. Sun/1, 7 pm, Tal Farlow, Hank Jones, Red Norvo, Ray Brown, Bill Berry's Big Band. Tickets BASS, major outlets, 628-6770.

**Forest Meadows Festival:** July 30-Aug. 1, 8 pm, Atlanta Ballet Touring Ensemble and outstanding musicians, Outdoor Amphitheater, Dominican College, San Rafael. Tickets at most Bay Area agencies or call 456-2545.

**Festival Orchestra and Chorus:** Fri/30, 8 pm, Gunn High School, Palo Alto. Tickets at door, \$3.

**Band Concert:** Sundays, 2 pm, Music Concourse, Golden Gate Park, SF, free.

**Vocal Chamber Works:** Sun/1, 6:30 pm, Palo Alto Twilight Concerts, Jordan Junior High Amphitheater, Middlefield/California, Palo Alto, \$2 adult/50¢ youth under 19.

**Jo Ann Castle,** ragtime honky-tonk pianist, and singer and comedian Ken Delo, Sat/31, 8 pm, Winemasters' Guild Winery, 1/4 mile east of Highway 99 in Lodi on Highway 12. \$5 all Ticketron and BASS outlets, \$6 at box office.

**Todd Rundgren:** Sat/31, 8 pm, Berkeley Community Theater, Grove/Allston, Berk., and on Sun/1, 7 pm, San Jose Center for the Performing Arts, San Jose; dial TELETIX.

**Robbie Basho:** Acoustic guitar concert Sun/1, 8:15 pm, Live Oak Park Theater, Shattuck/Berryman, Berk., \$2, 653-7880.

**G.S. Sachdev,** flute, Wed/4, 8 pm, Old First Church, Sacramento/Van Ness, SF, \$3, 776-5552.

**Pena Concert:** Sat/31, 9 pm, La Pena cultural center restaurant, 3105 Shattuck, Berk., 849-2568, \$2.

**California Music Center Festival:** "All Beethoven Concert." College of Notre Dame, Belmont, Thurs/5, 8 pm, 323-3062.

**Eagles,** Loggins and Messina and Linda Ronstadt, Tues/3, 5 pm, Oakland Stadium. Tickets at all major agencies, dial TELETIX.

**Be Be K'Roche:** Fri/30, 9 pm, Ashkenas, 1317 San Pablo, Berk., \$2.

**Egyptian Folk Dance** presented by The Smithsonian on Tour, Sun/1, 8 pm, Zellerbach Aud., UC Berk., \$2-\$4/\$1-\$3 students; all major agencies.

**Dennis Johnson,** pianist, in a solo concert, Sun/1, 3 pm, Tressidder Lounge, Stanford, Free.

**"Of Thee I Sing,"** a musical comedy by Kautman and Gershwin, Fri/30-Sat/31, 8:30 pm, Walnut Creek Civic Arts Theater, Box office, 1641 Locust, Walnut Creek, 939-0355.

**Bluegrass Sing-a-long:** Thurs/5, 8:30 pm, Network Coffeehouse, 1036 Bush, SF, 776-2722.

**"The Most Happy Fella":** Thurs/29-Sat/31, 8 pm, College Theater, City College of San Francisco, Judson/Phelan, SF, 587-7272, ext. 100, \$2.50/\$1.50 students, seniors.

**Band Concert** with music from Beethoven to Leroy Anderson, Sun/1, 2:30 pm, Lakeside Park bandstand, Grand Ave/Park View Terr., Oakland.

**Louisiana Playboys** will perform for a Cajun dance to benefit the Institute for Social-Cultural Studies, Sat/31, 8:30 pm, Epic West, 2640 College Ave/Berk., \$2.50, 549-1844.

**Children's Theater Wing** performs "Flea," Thurs/5, "The Stolen Prince," Wed/4, "Imagine That," Sat/30-Sun/31, 2 pm, Santa Rosa Junior College Outdoor Theater, Santa Rosa, 75¢. Tickets and information 527-4342.

**Benefit Dance** for Inez Garcia's upcoming retrial (Oct. 4, 1976) Sat/31, 8 pm, Sons of Italy Hall, 5051 Mission, SF, \$3, childcare free.

**Handel's opera "Teseo"** will open the new Sunday Night Concert series at The Old Spaghetti Factory, 478 Green, SF, on Sun/1, 8 pm, \$2.50/\$2 students and seniors, 648-1892.

## RADIO

### Friday 30

**Drug Report:** 5:55 pm, KSN 95 FM.

**Learning Mandarin, elementary:** 10:30 pm, KALW 91.7 FM.

**Symphony:** Franck: *Symphonic Variations for Piano and Orchestra*, Vaughan Williams: *The Wasps*, Chausson: *Symphony in B-Flat*, 8 pm, KKKH 1550 AM/95.7 FM.

**Mystery Theater:** "The Man Who Preyed on Widows," (after Giants game, approx. 10 pm) KSFO 560 AM.

### Saturday, 31

**Folk Festival, USA:** Music from folk festivals thru the country, 5 pm, KALW 91.7 FM.

**New Dimensions** in Community Consciousness: "Aging and the Dying Process—A Positive Perspective," 8 pm, KOED 88.5 FM.

**Ms Understood:** The hazards of being male, 8:30 pm, KSFO 560 AM.

**Mystery Theater:** "The Aliens," 9 pm, KSFO 560 AM.

**The Studs Terkel Show:** 10 pm, KCBS 74 AM.

**"Reactions":** Women reporters of San Francisco, 7:05 pm, KSFO 560 AM.

### Sunday, 1

**The Talkies:** A talk/feature show hosted by Larry Lee and David McQueen. Includes live and taped interviews and listener call-ins, 7 am-noon, KSN 95 FM.

**Mystery Theater:** "Crime Casts a Shadow," 9 pm, KSFO 560 AM.

**Sunday Night Opera:** Mussorgsky: *Khovanshchina*, Soloists, chorus and Orchestra of the Bolshoi Theater, Moscow, 8 pm, KKKH 1550 AM/95.7 FM.

**Folk Festival, USA:** National Women's Music Festival, from Champaign, Illinois, 10 am, KALW 91.7 FM.

# EVENTS

By Harriet Salley

### Monday, 2

**Dunbar and the Morning News:** Four hours of local, regional and national news, 5-9 am, daily, KGO 810 AM.

**Philadelphia Orchestra Broadcast:** All-Beethoven Program: Overture to the ballet *The Creatures of Prometheus*; *Piano Concerto No. 3 in C minor*; *Symphony No. 7 in A*, 8 pm, KKKH 1550 AM/95.7 FM.

**University Forum:** The Presidency and the Press, 12 noon and 5 pm, KALW 91.7 FM.

### Tuesday, 3

**Boston Symphony Broadcast:** Rossini: Overture to *Semiramide*; Haydn: *Symphony No. 6 in C*; Stravinsky: *L'Oiseau de feu* ballet, 8 pm, KKKH 1550 AM/95.7 FM.

**Board of Education Meeting:** Live discussion of the budget, 7 pm, KALW 91.7 FM.

**Gimme John Ford:** Michael Goodman with reviews and interviews about movies, 8:30 pm, KPFA 94 FM.

### Wednesday, 4

**New Age Education:** A conversation with Paul Silver of Eden West, an educational community based on Gurdjieff's Fourth Way, 2 pm, KPFA 88.5 FM.

**Symphony:** Mozart: *Concerto for Two Pianos and Orchestra in E-flat*, Tchaikovsky: *Sleeping Beauty*, Prologue Selections, Stravinsky: *The Fairy's Kiss* (complete ballet), 8 pm, KKKH 1550 AM/95.7 FM.

**National Town Meeting:** "Crime and Punishment" with Edmund G. Brown Sr. and Jessica Mitford, 7:30 am, KOED 88.5 FM.

### Thursday, 5

**Symphony:** Delibes: *Coppelia* ballet suite; Beethoven: *Waldstein Piano Sonata No. 21 in C*; Dvorak: *Symphony No. 9 in E minor* ("From the New World"), KKKH 1550 AM/95.7 FM.

**Meet the San Francisco Symphony:** 5:30 pm, KALW 91.7 FM.

**Consumer Action:** S.F. District Attorney's Office of Consumer Fraud Live, call-in, 1 pm, KOED 88.5 FM.

## KIDSTUFF

**Two portable swimming pools:** Commodore Stockton School, 950 Clay, SF, and Bessie Carmichael School on Folsom between Sixth and Seventh, SF. Ages 6-17, 1-5 pm, Mon-Fri, thru Sept. 4, Free, 558-3643.

**Coyote Point Museum:** Coyote Point Park, San Mateo (Hwy. 101 south to the Peninsula Avenue exit, San Mateo), 573-2595. Lots of living animals. Daily 9 am-5 pm, Sunday 1-5 pm, Free.

**Kids Day Camp in the Arts:** Neighborhood Arts Theater, 220 Buchanan, SF. Ages 7-12, 12-3:30 pm, 25¢ per day. Phone Theresa George at 558-5746 or 863-5022 or apply by mail.

**Flamenco for Youngsters** with Marianna, at the Jamestown Community Center, 23rd/Fair Oaks, SF. Fridays from 4-5 pm, 558-2335.

**Zoologists' Tour:** Sun/1 at 2 pm, Zoologist Rob McMorris will conduct a special tour of the SF Zoo's animal collection. Meet at the Visitors Center, SF Zoo, Great Highway/Sloat, SF.

**Carpentry for Girls:** Workshop for 12-14 year olds, Mon., Tues. and Wed., 10-2 pm the week of Aug. 3, Precita Community Center, 534 Precita, SF. To register, call Eddie at 467-3330.

**"The Little Indian Brave,"** a puppet show presented each day (at 11 am, 2 and 4 pm) at the Storybook Theater, Children's Fairyland, Lake Merritt, Oakl., 75¢ adults/50¢ children 12 and younger.

**Red Balloon Festival:** Sat/31-Sun/1, 10 am-6 pm, Cordornices Park, Euclid/Eunice, Berk. Ray Jason juggler, Sarah Tomato, face painting.

**Free basketball instructions** for junior high school-age youths, 1-3 pm, Mon., Wed., Fri., Oakland High School, Oakl., 451-1208.

**Junior Museum:** Open weekdays 10 am-5 pm, Sundays noon to 5 pm, closed Saturdays. Lots of free classes, no admission. Josephine Randall Junior Museum, 199 Museum Way, SF, 863-1399. Take No. 43 bus.

**Dial-A-Story:** 626-6515.

**Learn to swim** and lifesaving classes will be held in eight pools operated by the SF Recreation and Park Department, SF. Sessions Aug 2-9, Mondays through Fridays, call 558-4268 for details.

**Junior Livestock Auction:** Thurs/5, 10 am and 1 pm, San Mateo County Fair, 345-3541.

**Do you love guinea pigs** and weaving? Enroll in the fall semester nursery school or kindergarten at 150 Parker School. Phone 221-0294 for information.

**Free films:** Pre-schoolers ages 3-5, 11 am, 6 years and older 3 pm, Anza Branch, SF Public Library, 550 37th Ave., SF, Wed/4.

## GAY

**Brain Wave Research** with Jim Hardt, Ph.D. Find out about the latest developments and usage of brain wave information, Tues/3, 8 pm, Gay Rap, basement of Congregational Church, Post/Mason, SF.

**Bisexual men and women's** drop-in rap, 7:30 pm, Tuesdays, The Pacific Center, 2329 San Pablo, Berk., 841-6224.

**Stow Lake Ribbon Run.** Jogging for fun and exercise, Sun/1, 10 am. Meet at Stow Lake boathouse in Golden Gate Park, SF.

**Co-Thinking,** A concept group for gays, every other Saturday beginning July 31, 7-8:30 pm, The Bacchanal, 1369 Solano, Albany, 200 Golden Gate Ave., SF.

**Dignity:** Bay Area Gay Catholics and others meet the first Sunday of every month at 3 pm, St. Peter's Church, 24th/Albany, SF.

**Fruit Punch:** A gay men's radio program every Wednesday night, 10 pm, KPFA 94 FM.

**Gay Events Tape:** 24-hour gay events tape, 771-7979.

**Rising Sun Collective** is hosting "Coffee-house Evenings" at 32 Page, SF, each Wednesday, 7 pm-midnight, 431-2597.

**Malcolm Boyd,** author of "Are You Running With Me Jesus?" will be the keynote speaker, Sat/7, of Integrity's 2nd National Convention, Fri/6-Sun/8, Trinity Church, 1666 Bush, SF.

**Lesbian Feminist Alliance** meets every Sun, 2 pm, at the Women's Center, 177 So. 10th St., San Jose, 378-7665.

**The Bacchanal,** a bar for and by women, with women's activities, benefits, poetry, and music, 1369 Solano Ave., Albany, 527-1314.

## CLUBS

### SAN FRANCISCO

**The Boarding House:** Steve Martin, Fri/30-Thurs/5, 960 Bush, 441-4333.

**Omnibus:** Perry and the Pumpers, Fri/30, Charlie Hickox and the Heroes, Sat/31, 1821 Haight, 752-7338.

**Keystone Korner:** John Handy and Ali Akbar Kahn, Fri/30-Sun/1, 750 Vallejo, 391-0697.

**Mooney's Irish Pub:** Steamie Freeman, Fri/30-Sat/31, The Scathing Review, Thurs/5, 1525 Grant, 982-4330.

**Russo's:** The Dada's with Naomi Eisenberg, Thurs/29-Sat/31, 524 Union/Grant, 391-4343.

**Stamping at the Savoy:** Becky Hobbs, Fri/30-Sun/1, 1438 Grant, 391-2621.

**Old Waldorf:** Russian Rock 'n' Rollers Sasha Lerman and Yuri Valov, Fri/30-Sat/31, 2801 California, 835-4100.

**The Palms:** Dave Alexander, Fri/30-Sat/31, 1406 Polk/Pine, 673-7771.

**El Matador:** Mose Allison, Fri/30-Sat/31, Teddy Wilson, Tues/3-Fri/6, 492 Broadway, 434-2913.

**The City:** Betty Rhodes, Fri/30-Sun/Aug 1, 936 Montgomery, 391-7920.

**Great American Music hall:** Maria Muldaur, Fri/30-Sun/Aug 1, Herbie Mann, Mon/2, Blood, Sweat and Tears, Fri/6-Sun/8, 859 O'Farrell, 885-0750.

**Shady Grove:** Carrie Nation, Fri/30-Sat/31, 1538 Haight, 626-4143.

**The Other:** Kathi McDonald, Fri/30-Sat/31, I-You, Sun/1, 100 Carl, 681-0748.

**The Reunion:** Kai Winding Quartet, Fri/30-Sat/31, 1823 Union, 346-3248.

### EAST BAY

**La Salamandra:** Storm Hotel, Fri/30-Sat/31, 2516 Telegraph, Berk., 841-9070.

**Longbranch:** Yesterday and Today, Fri/30, 2504 San Pablo, Berk., 843-3293.

**West Dakota:** Salsa de Berkeley, Fri/30-Sat/31, 1505 San Pablo, Berk., 526-0950.

**Keystone:** Frisco Nickel, The Four Skins, Fri/30-Sat/31, 2119 University, Berk., 841-9903.

**Freight and Salvage:** Arkansas Sheiks, Fri/30-Sat/31, 1827 San Pablo, Berk., 548-1761.

### NORTH-SOUTH

**Reuben's Plankhouse:** "Gotcha," Fri/30-Sat/31, 3336 Stevens Creek Blvd., San Jose.

**The Brewery:** Bump and Grind, Fri/30-Sat/31, 29 North San Pedro, San Jose, 287-2762.

**Miramar Beach Inn:** Loma Mar, Fri/30, Store Band, Sat/31, Coast Highway, Miramar.

**Chuck's Cellar:** James Lee Reeves, Fri/30-Sat/31, 4926 El Camino Real, Los Altos, 946-0220.

**El Verano Inn:** Sorcery, Fluid Drive, Sat/31, 197 Verano Ave., Sonoma.

**Sleeping Lady Cafe:** Full Circle, Fri/30, Maria Hunt, Sat/31, 58 Bolinas Road, Fairfax, 456-2044.

**Inn of the Beginning:** Clover and Billy C. Farlow, Fri/30-Sat/31, Cotati, 795-9955.

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# THEATER



From Gershwin and Kaufman's "Of Thee I Sing." Weekends at the Walnut Creek Civic Arts Theater, 939-0355.

## Angel City

By Sam Shepard at the Magic Theater, 1618 California, SF. Fri., Sat., and Sun. at 7:30 pm thru Sept. 5, \$4.50 general, \$3.50 students. Info: 441-8001.

This world premiere, written and directed by one of America's foremost playwrights, is a hallucinatory excursion into the executive structure of Hollywood's film world. Power, money, creativity and destruction are forces that transform the identities of several moviemakers attempting to create the ultimate epic disaster picture. Assisted by five brilliant actors, invigorating music and his own lyrical jive language, Shepard exposes the celluloid death cycle that dominates so much of American culture. —J.A.G.

## Beach Blanket Babylon Goes Bananas

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## Bullshot Crummond

Tues.-Fri., 8:30 pm; Sat. 8 and 10:30 pm; Sun. 7:30 pm; Hippodrome Theatre, 412 Broadway, SF. 982-2343, \$7-\$5.

By and large a delightful old potboiler combining elements of vaudeville and British music hall comedy. Everything's here — an uncommonly handsome hero (very dastardly villain of Teutonic origins), a wispy blond, sweet young thing, thrills, chills and chases galore.

## Don't Bother Me I Can't Cope

Tues.-Fri. at 8:30 pm, Sat. at 6 and 9:30 pm and Sun. at 3 and 7:30 pm. At Marines' Memorial Theater, Sutter/Mason, SF. 673-6440, \$8.50-\$6.50/\$7-\$6 previews.

ACT presents the New York company in this musical celebration of contemporary Black spirit. By Micki Grant, conceived and directed by Vernetta Carroll.

## An Evening at Widow Begbick's

Songs by Brecht and Weill at The Old Spaghetti Factory, 478 Green, SF. Wed. thru Sat. at 8:30 pm, Sat. at 11:00 pm. \$3.50 general, \$4.50 tables. Info: 863-6619.

Carolyn Zarembo as the beautiful, lecherous, cigar-smoking Widow Begbick invites us into her Whiskey Bar for an eclectic evening of Brechtian song. Admirably aided by four drunken, rowdy soldiers and their sergeant, Bloody Five, she belts out inspired tales of love, adventure and death, always, of course, keeping tongue in cheek as Mr. Brecht would have liked. If you are looking for an evening of cabaret music, this is for you. —J.A.G.

Theater reviews by Arthur Damond and John Angell Grant.

## The Good Doctor

Thru July 18, Thur. at 8 pm, Fri.-Sat. at 8:30 pm and Sun. at 5 pm. 660 13th St., Oakl. 832-8030, \$5.50 opening night with supper/\$2.50 previews; \$1 previews for students with valid ID/\$4.50-\$3.50 regular run. Plus special discounts each Thur., call box office for details.

Oakland Ensemble Theatre presents Neil Simon's series of eight slices of life as seen through the typewriter of an onstage author. Directed by Cle Thompson.

## The Misanthrope

Fri.-Sat. at 8:30 pm. SF Actor's Ensemble Theater, 2940 16th St., SF. 621-2505, \$3.50.

A modern adaptation of Moliere's classic comedy by the prize-winning British poet Tony Harrison. Directed by A.J. Esta and featuring Elizabeth Keller and Kirk Ullery.

## Snoopy!!!

Tues.-Fri. at 8:30 pm, Sat. at 6 and 9:30 pm, Sun. at 3 and 7:30 pm. Little Fox Theatre, 533 Pacific Ave., SF. 434-4738, \$8.50-\$5.50.

This family-style musical comedy based on the famous "Peanuts" comic strip is staged by skilled professionals who certainly know how to entertain their audiences. For my taste, however, I just wish Charles Schulz would confine his Peanuts characters to the comic strip and not authorize their appearance everywhere from T-shirts to the stage. —A.D.

## When You Comin' Back Red Ryder?

By Mark Medoff at the Eureka Theater, 2299 Market, SF. Thurs. and Sun. at 8 pm, (\$3.00) Fri. and Sat. at 8:30 pm (\$3.50). Thru Aug. 15. Info: 863-7133.

The Bay Area premiere of Medoff's Obie Award-winner is a violent psychodrama structured around Teddy, a charismatic, Manson-like outcast who bursts into a peaceful New Mexico roadside diner one Sunday morning and terrorizes the other visitors by unmasking their vanities and forcing them to face their real selves. Because the mythic heroes of his childhood, such as cowboys and baseball players, no longer fill his emotional needs, Teddy is seeking a new faith. He must either fill the void or self-destruct. —J.A.G.

## Who's Afraid of Virginia Woolf?

Fri.-Sun., 8 pm, 2525 8th St., Berk., 548-7677, \$352.

The Berkeley Playhouse Company gives an exciting and effective revival of Edward Albee's most popular play, a work that is unexcelled in its portrayal of verbal cruelty (both shrewd and crude) as the predominant mode of communication in marriage. —A.D.

# MOVIES

## Mini-Reviews

By Zena Jones

### All the President's Men

Even if you loathe politics, want to forget Watergate and think of Robert Redford as just another pretty face, director Alan Pakula's edge-of-the-chair, Washington-Post-tells-all thriller will keep you riveted. Their efforts add up to two hours and ten minutes of total enthrallment—not bad, considering you already know how it all comes out. —Z.J.

### The Bad News Bears

The bad news is only in the title—the good news is that director Michael Ritchie has hit one out of the ballpark in this baseball-grounded story of switching losers into winners. You'll have a ball with this little-league microcosm of adult behavior. Not only does it never allow sentiment to lapse into sentimentality, but it hits home on a lot of unexpected bases. (Fremont Showcase, Serramonte 6, SF) —Z.J.

### The Big Bus

"The Big Bus(t)" is another of those star-laden superfluties that go nowhere, even though in this case the likes of Joseph Bologna, Stockard Channing, Rene Auberjonois, Jose Ferrer, Ruth Gordon, Sally Kellerman and Lynn Redgrave are along for the ride from New York to Denver in Cyclops, the world's first nuclear-powered bus. Director James Frawley's (formerly of the Monkees) second effort should stand as a dire warning of what can happen when filmmakers urge you to "leave the driving to us" when they obviously don't know their buses from their airplanes. (Novato) —Z.J.

### The Bingo Long Traveling All-stars and Motor Kings

Making a movie that begins with all-black baseball and its money-and-corruption-be-damned-we-love-the-game approach, then goes on to the hiring of the first black player by the all-white major league, is an interesting idea, and it works for a while. But with producer Berry "Mahogany" Gordy anywhere in the background, overkill is bound to set in, and the Bingo Long Traveling All-Stars turn into the Harlem Globetrotters of baseball. James Earl Jones and Bill Dee Williams do their creditable best aided by a ball-bouncing William Goldstein score, and the movie does have its entertaining moments, but unfortunately they're just not enough to take this movie out of the minors. (St. Francis 1, Plaza 1, SF) —Z.J.

### Distant Thunder

Made in 1973, this study of the effect of the 1943 famine on India's rigid caste system is

set in a Bengali village where the lives of its people from untouchable to Brahmin are juxtaposed with the cost of rice. When the Japanese occupy Singapore and Burma the price skyrockets, causing a concomitant breakdown in social mores that becomes more and more absolute as starvation nears. This slow-moving, beautifully correlated film is totally absorbing in its stylistically poetic treatment, and represents the first time director Satyajit Ray has made a connection between the individual and the national plight. (Clay, SF) —Z.J.

### Face to Face

Death, like taxes, is the certainty that has tormented Ingmar Bergman. Here he expresses his fear through his protagonist, a woman psychiatrist. Unable to bear what is not happening to her, she attempts suicide. Bergman communicates his fear—and also his confusion, for the film is full of paths that lead nowhere, but one sure and certain thing is Liv Ullman's brilliantly cathartic performance as the physician who cannot heal herself. (Surf, SF) —Z.J.

### Every Man for Himself and God Against All

Director Werner Herzog has recreated the tale of Kaspar Hauser, the young man who appeared in Nuremberg's town square on day in 1828 carrying a letter stating that for all of his 17 years he had been locked in a dark cellar, deprived of both human contact and the light of day. His slow adjustment to so-called civilized society is recorded in all its painfulness, and his basic simplicity and directness make him often appear far less of an oddity than his tutors. (Clay, SF) —Z.J.

### Futureworld

This sequel to "Westworld" features a sort of spaced-out Disneyland and transvestities' delight called Delos, which, at \$1,200 a day, caters to the rich and influential of the world. But there's dirty work on Delos, so intrepid columnist Peter Fonda goes to investigate, dragging TV correspondent Blythe Danner behind him. They choose Futureworld (which gives the filmmakers an opportunity for a little scene-stealing from Logan's Run and some clever sequences achieved by using holograms) where Fonda eventually gloms on to the cloning/DNA process, which is the secret behind the whole operation and enables him to literally go chase himself. It may also explain how Henry Kissinger manages to be in so many places at once. (Regency II, SF; Serramonte, Colma) —Z.J.



Roman Polanski in his film "The Tenant." At the Regency, SF.

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A scene from Joseph Green's "Icy Breasts" starring Alain Delon. At the Music Hall, SF.

#### General Idi Amin Dada

Barbet Schroeder's compelling 90-minute documentary leaves one with the firm conviction that Amin did everything except hold the camera; he certainly went over every millimeter of footage before allowing the film to be released. This, more than anything else he could have done, reveals the behemoth ego of the man and the chilling certitude of his belief that all the world's a stage—his! A paradoxical paterfamilias of power, he declares woman's place to be in the home, yet repudiates three of his four wives for "not being revolutionary enough"; orders his ministers to make their own decisions then tells them exactly how; preaches love and practices a form of anti-Semitism that reduces Hitler to "Seven Beauties" status. The only thing Amin hasn't been able to do, judging from the film, is to make his Ugandans look happy. For one week only. (Clay, SF)—Z.J.

#### Harry and Walter Go To New York

This Mark Tydel-directed "zany new comedy" is totally unique in its field—it's absolutely, altogether, utterly and completely unfunny. Nothing works; not even the cast (Michael Caine, Elliott Gould, James Caan, Diane Keaton et al), and instead of tossing off lines they should have tossed out John Byrum's leaden script. (If you care, the plot's basically about a bank heist with suave Michael Caine and his gang being outsmarted by a bumbling vaudeville duo, Caan and Gould.) The original film ran for two hours and five minutes but was cut to one hour and 45 minutes. It should have been cut to the quick—it there ever was one. (Ghirardelli, Stonestown, Millbrae, Century 22, SF)—Z.J.

#### Icy Breasts

At first the film shapes up like a thriller—the chance encounter, the growing sense of something strangely wrong, the careening car chase and murder. But director George Lautner has opted to remove the whodunit aspect and with it the element of suspense. Instead, the mystery lies with Peggy (Mireille Darc). Why are there steel shutters over her windows? Is she divorced as she says, or did she kill her husband? What is the curious hold her lawyer (Alain Delon) has over her? These are but a few of the questions would-be-lover Francois (Claude Brasseur) must deal with before he finds the answers in the one chilling, near-end scene. The fact that we already know the answers slows the film down considerably but cannot detract from the excellent acting with photography to match. (Music Hall, SF)—Z.J.

#### Immoral Tales

Director Walerian Borowczyk presents a puzzling quartet of short tales (one of which stars Picasso's daughter, Paloma), puzzling because whereas the last three consistently equate various forms of sexuality with the equally strong urges of Catholicism and its trappings, the first is no more than a mild aperitif to the unsensationalized feast of masturbation, bisexuality, lesbianism, group sex and fellatio—a sort of blood bath of offbeat excesses—that follows. It's a woman's film only in that the camera dwells overlong on female erogenous zones, and unique only in that it tends to defy quality categorization. (Lumiere, SF)—Z.J.

#### The Last Woman

"La Grande Bouffe" was a strong indication of director Marco Ferreri's inclination to dwell upon distortions of human appetites. His new film deals with the excesses of male chauvinism. For Gerard (Gerard Depardieu), nude most of the time like a prepared Boy Scout, women are merely receptacles for his phallic thrust, demands for anything resembling emotional involvement are beyond his comprehension. Deserted by wife and mistress and told, rather truthfully, that without an erection he is nothing, less, unmotivated but electrifying climax livens up the plot and may cause a momentary fall-off in the sale of battery-powered carving knives, but it doesn't explain why the film is advertised under Adult Theaters. (Stage Door, SF)—Z.J.

#### Logan's Run

This movie owes considerably more to Flash Gordon than it does to Stanley Kubrick, although director Michael Anderson has come up with some imaginative sets that keep you fairly firmly in the 23rd century. It's full of flaws and errors, however, and the plot is so confusing its message is up for grabs, except that the "Don't trust anyone over 30" syndrome is carried to exterminating lengths. Michael York does his best with an undemanding role, Jenny Agutter seems incapable of expression of any sort, and it's up to Peter Ustinov to give the film its only worthwhile moments. On a scale of zero to 2001 rate this 200. (Alexandria, SF)—Z.J.

#### Male of the Century

Claude Berri's latest autobiographical fling (in which he directs, writes and plays the lead) is a very small comment on the sexual double standard that allows a man his "indulgences" while demanding complete fidelity from his wife. His obsessive possessiveness stems not from any concern for her—after all, she's merely a reflection of him—but from his own nagging insecurity. The actual plot is secondary to this theme, being a sort of Puppy Day Afternoon complete with attempted heist and hostages, one of whom is Berri's wife. The robbery is televised and Berri is completely unstrung, not out of fear for his wife's safety but fear that she'll allow herself to be raped to save her own life. Naturally, he'd prefer her to die. The final outcome leaves nothing resolved, and as for the title, which century did Berri have in mind? (Music Hall, SF)—Z.J.

#### The Man Who Fell To Earth

Watching this film is rather like eating a Dagwood sandwich—one is constantly digesting at least five ingredient levels simultaneously, and director Nicholas Roeg is so carried away with visuals he tends to forget the plot. For what the latter is worth, an androgynous, expressionless, spaced-out being (what better choice than David Bowie?) comes to earth in search of water for his own parched planet and uses his superior intelligence (in sci-fi all inhabitants of other planets are of superior intelligence) to amass enough money to build the space ship that will take him back. The work is full of superficial originality that leaves one with the hope that someday Roeg will make a film in which the photography is only a means to an end. (Vogue, SF; Elmwood, Berk.)—Z.J.

#### The Missouri Breaks

Marlon Brando, Jack Nicholson and Arthur Penn—an almost holy trinity, one might assume. Alas, with the addition of writer Thomas McGuane it turns into an unholy alliance. The script doesn't do much more than set the 1800s Montana good-guys/bad-guys tone, then combines an off-balance rudimentary humor with peculiarly calculated violence, letting Nicholson epitomize the first and Brando the second. Nicholson goes along amiably enough but Brando's style is to see things for what they are and employ his own formidable brand of self-mockery to make the film his own. And he does. (Fox Skyline, SF)—Z.J.

#### Murder by Death

Of course, the butler (Alec Guinness) did it—except that the butler turns out to be Truman Capote who turns out to be Nancy Walker, who turns out to be... well, that may give you some idea of the juiced-up mood of this zany Neil Simon thriller, which also has James Coco, David Niven, Peter Falk, Elsa Lanchester and Peter Sellers playing five of the world's most famous fictional detectives and their hungers-on in this Gothic and far from elementary plot, in which all are invited to be the guests of a mysterious Mr. Lionel Twain at "a dinner and a murder." With Charles Adams cartoons to introduce the cast during the credits, you'll die laughing. (Cinema 21, SF)—Z.J.

#### Ode to Billy Joe

It may be redundant to wax lyrical over an ode, but director Max Baer has captured small-town Southern life and its stern Baptist morality with such authenticity that he's raised it almost to an art form. In a uniformly superb cast including Sandy McPeak, James Best and Simpson Hemphill, 20-year-old Glynnis O'Connor must be singled out for her faultless interpretation of Herman Raucher's script and her portrayal of a lonely 15-year-old's budding preoccupation with incipient womanhood. Bobby Benson is excellent as the young man emerging into fumbling sexual awareness whose tragic discovery about himself makes these two a modern Romeo and Juliet. Absolutely faultless Americana. (Tanforan Park 1V, Alhambra 2, El Rancho D/I, Serramonte 6, SF)—Z.J.

#### The Omen

One of the more memorable quotes in this poor-man's "Exorcist" is that "the Devil's child will rise from the world of politicians." Aside from that, Richard Donner has directed with no hint of the subtlety that made "The Innocents" so full of demonic suspense and terror. Instead, he has made a basically dull movie, then livened it up, so to speak, with violence, hanging, impalement (several varieties), decapitation, defenestration and attempted infanticide. Gregory Peck, Lee Remick, Billie Whitelaw and David Warner perform well enough in Satanic surroundings, and the camera work is interesting, but the total effort is never convincing enough to give the devil his due. But take heart, horror fans—judging from the closing scenes, "Son of Omen" is imminent. (Coronet, SF)—Z.J.

#### The Outlaw Josey Wales

Moving right along with the vengeance-violence formula, this is the sort of film where 12 bad guys ride up and Clint Eastwood kills all 24 of them. It's set in the post-Civil War era. Southerner Josey Wales (Eastwood) turns renegade rather than surrender to the Yankees who murdered his wife and son. As a dubious legend whose aim with a stream of tobacco juice is as deadly as his draw, he attracts a few loyal supporters, including a pockmarked humorist, entirely lovable Indian, Lone Walle (Chief Dan George). The rest of the overlong film is a corpse-strewn account of everyone trying to get Josey Wales, resulting in an odd mixture of mayhem, humor, near-horror and a PG rating. Eastwood fans will probably love it. (El Rancho II, Alhambra, Serramonte, SF)—Z.J.

#### The Sailor Who Fell from Grace with the Sea

The orientation of this adaptation from Yukio Mishima's novel should be Japanese, but in director Lewis John Carlino's kamikaze clutches it becomes a very poorly slanted *Lord of the Flies*. The supposedly sinister schoolboy gang translates into a bunch of rotten little kids; the sex, both adult and adolescent, turns pallid or pubescently peephole, and sustained horror pales into an unpleasant moment or two. Douglas Slocum's cinematography is superb, however, whether dwelling on ships and skies and Sarah Miles, or the screen-sized internal organs of a drugged cat as its being slowly eviscerated. Kris Kristofferson is the other cut-up. (Seavue Twin, Metro II, Larkin, SF)—Z.J.

#### The Shootist

What's in a word? Not too much, perhaps, but when words gather together in groups of clichés and call themselves a script, the damage can be disastrous. John Wayne plays (very well) a kind old killer with terminal cancer, and when he comes home to Carson City to die, the reactions are all too human. The sheriff (Harry Morgan) is ecstatic and tells him to hurry up, the mortician is calculating how much he can make by displaying the body, and the press is interested only in his psychological reactions to imminent, agonizing death. Everyone wants him dead except sawbones Hostetler (James Stewart), widow Lauren Bacall ("a lady with starch in her corset") and her son, Ron Howard. Wayne keeps everyone happy—including himself—by dying with his boots on, but the solidly platitudinous dialog robs his performance—and the film—of any true sentiment and proves to be more deadly than death itself. (Alhambra, Serramonte, El Rancho Drive In, SF)—Z.J.

#### Swashbuckler

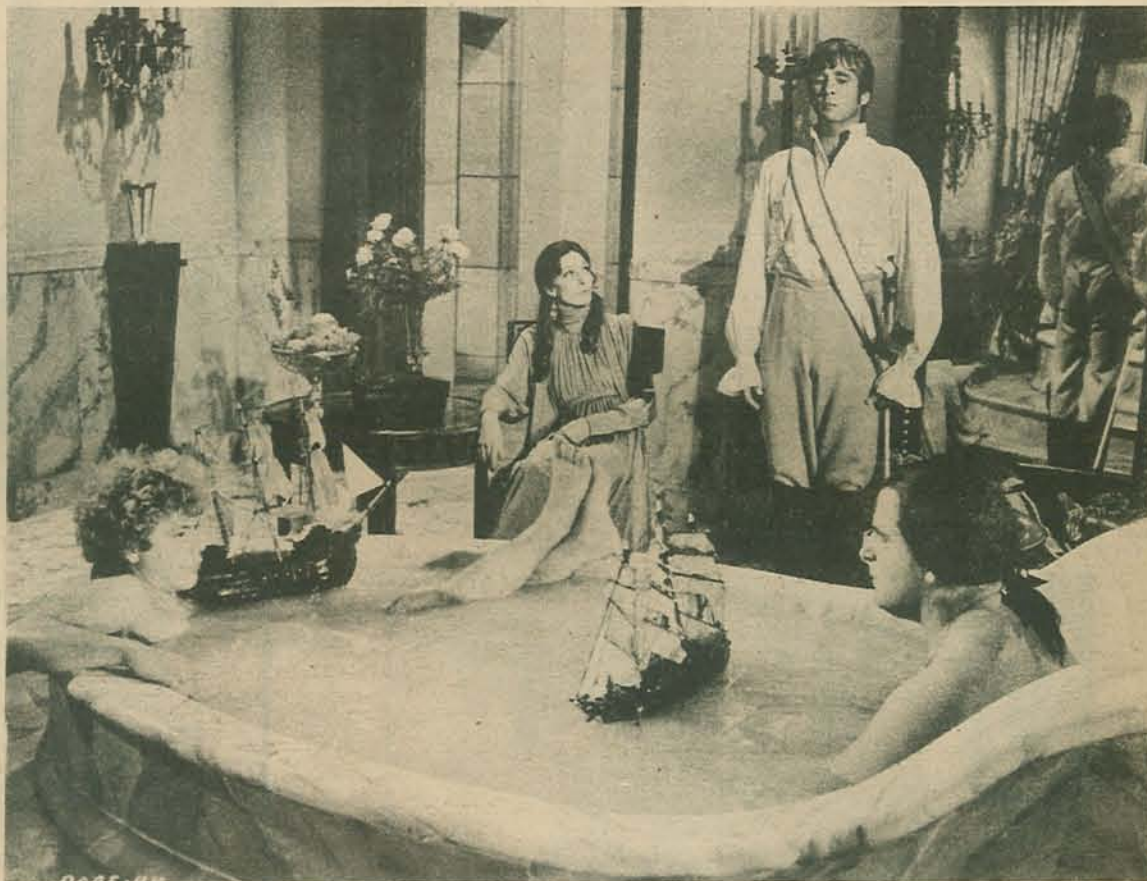
Lots of swash and even more buckle in this bawdy free-for-all loaded with good guys (pirates), bad guys (H.M. soldiers), wenches, duels, brawls and all the derring-do of this neglected genre. Robert Shaw is the lusty—but likable, of course—pirate captain; James Earl Jones, his powerful second in command; Peter Boyle, the wicked, titled tyrant—(PETER BOYLE??); Genevieve Bujold, the spirited heroine in distress; and Beau Bridges, the bumbling Major Folly. The whole movie is entirely predictable, loads of fun and, if you listen very, very carefully, you may hear a faint but decidedly appreciative Doug Fairbanks chuckle. (Opening July 30, at the Warfield, SF, Serramonte 6, Colma, Spruce Drive In, SF)—Z.J.

#### Taxi Driver

Robert de Niro gives a superlative under-the-skin, inside-the-head performance as a man almost totally alienated from society, but director Martin Scorsese has flawed his film with contradictions, and a seeming inability to make up his mind as to the right ending—so he gives us three. Nevertheless, a gripping and disturbing analysis of mankind versus the filth and slime that constitute the very hard underbelly of urban life. (Sunset, Oakl., Cannery, SF)—Z.J.

#### The Tenant

Director Roman Polanski has long been fascinated by witchcraft and sacrifice, and his film contains strong elements of both. Also in the characteristic vein he plays (superbly) the part of Trekovsky, a man with little sense of personal identity and considerable paranoia who rents an apartment whose previous tenant committed suicide. A succession of strange events and conflicts with his impossible neighbors slowly convince him he is being possessed by the dead woman and that he, too, will leap from the apartment window. At this point Trekovsky begins wholly to disintegrate, and so does the film. Even the superb camera of Sven Nykvist makes little distinction between fantasy and reality, giving the last third of the film a disruptive and consciously bizarre effect that totally destroys the suspense and credibility it had accrued. (Regency, SF)—Z.J.



Peter Boyle and Mark Baker stage a novel naval battle in "Swashbuckler." At the Warfield, SF, Serramonte 6, Colma, Spruce Drive-in, SF.

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File No. 19679

The following person is doing business as: MAXI TOURS, 1255 Post St., -609, San Francisco, CA 94109.  
Gwendolyn Louise Davis, 2576 Lombard St., -43, San Francisco, CA 94123.

This business is conducted by an individual.

Signed Gwendolyn Louise Davis

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on July 15, 1976.

Pub. Dates: July 29, August 5, 12, 19, 1976.  
B-70746

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19684

The following person is doing business as: A 3A REALTY-AROSTEGUI & ASSOCIATES, 3545 Mission St., San Francisco, CA 94110.

Amanda Beatriz Arostegui, 1080 Ahwahnee Dr., Millbrae, CA 94030.

This business is conducted by an individual.

Signed Amanda Beatriz Arostegui

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B-70747

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19700

The following person is doing business as: B. LOWELL DESIGNS, 499 Alabama St., San Francisco, CA 94110.

Bruce I. Bigelow, 499 Alabama St., San Francisco, CA 94110.

This business is conducted by an individual.

Signed Bruce I. Bigelow

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on July 16, 1976.

Pub. Dates: July 29, August 5, 12, 19, 1976.  
B-70748

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19708

The following person is doing business as: NOB HILL PARTNERS, LTD., 729 Mason St., San Francisco, CA 94108.

Rufus Albertson Soule, general partner, 9062 Broadway Terrace, Oakland, CA 94611.

This business is conducted by a limited partnership.

Signed Rufus Soule

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk F. Melaneph on July 19, 1976.

Pub. Dates: July 29, August 5, 12, 19, 1976.  
B-70749

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19725

The following person is doing business as: MILESTONE GRAPHICS, 660 York St., San Francisco, CA 94110.

James M. Reed, 3322 16th St., San Francisco, CA 94110.

This business is conducted by an individual.

Signed J.M. Reed

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on July 20, 1976.

Pub. Dates: July 29, August 5, 12, 19, 1976.  
B-70757

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19514

The following person is doing business as: NOIR ENAMELCRAFT/NOIR GALLERY/NOIR WORKSHOP, 22 Isis Street, San Francisco, CA 94103.

Loralee Vigne, 22 Isis Street, San Francisco, CA 94103.

This business is conducted by an individual.

Signed Loralee Vigne

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk F. Melaneph on June 30, 1976.

Pub. Dates: July 8, 15, 22, 29, 1976.  
B-70651

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19774

The following persons are doing business as: MENEFEE SUPPLY, 539 21st Ave., San Francisco, CA 94121.

George John Cosmos, 539 21st Ave., San Francisco, CA 94121.

Frank Peschiera, 358 28th Ave., San Francisco, CA 94121.

This business is conducted by a general partnership.

Signed George Cosmos

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on July 23, 1976.

Pub. Dates: July 29, August 5, 12, 19, 1976.  
B-70765

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19455

The following persons are doing business as: SAN FRANCISCO BRIDGE COMPANY, 311 California Street, San Francisco, CA.

Unico Enterprises, Inc. (Delaware) 311 California Street, San Francisco, CA.

Joseph Arthur King, President, 880 Camino Del Mar, San Francisco, CA.

This business is conducted by a corporation.

Signed Unico Enterprises, Inc.

Joseph A. King, President.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk F. Melaneph on June 25, 1976.

Pub. Dates: July 8, 15, 22, 29, 1976.  
B-70625

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19486

The following person is doing business as: CØLYA PUBLICATIONS, 58 Perine Place, San Francisco, CA 94115.

Nicholas McIlwraith, 58 Perine Place, San Francisco, CA 94115.

This business is conducted by an individual.

Signed Nicholas McIlwraith

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on June 29, 1976.

Pub. Dates: July 8, 15, 22, 29, 1976.  
B-70650

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19597

The following persons are doing business as: THE CYPRESS COMPANY, 415 Merchant St., San Francisco, California, 94111.

Allan I. Blau, 369 Richardson Way, Mill Valley, California, 94041.

Peter Dybwad, 1838 San Juan Ave., Berkeley, California, 94707.

This business is conducted by a general partnership.

Signed Allan I. Blau

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P.W. Murphy on July 7, 1976.

Pub. Dates: July 22, 29, August 5, 12, 1976.  
B-70703

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19620

The following person is doing business as: C & C PLUMBING, ELECTRICAL AND CARPENTRY, 1363 Oak Street, San Francisco, California, 94117.

Aamir Mateen Al-Musawwir, 1363 Oak Street, Apt. -2, San Francisco, California 94117.

This business is conducted by an individual.

Signed A.M. Al-Musawwir

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on July 9, 1976.

Pub. Dates: July 22, 29, August 5, 12, 1976.  
B-70705

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19577

The following person is doing business as: TRIBAL ART, 431 12th Avenue, San Francisco, California, 94118.

Cynthia A. Shaver, 431 12th Avenue, San Francisco, California, 94118.

This business is conducted by an individual.

Signed Cynthia A. Shaver

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P.W. Murphy on July 6, 1976.

Pub. Dates: July 22, 29, August 5, 12, 1976.  
B-70704

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19724

The following person is doing business as: AIRLINE LUGGAGE CO., 345 O'Farrell St., San Francisco, CA 94102.

Lou G. Levy, 3048 Alcazar Dr., Burlingame, CA 94010.

This business is conducted by an individual.

Signed Lou Levy

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on July 20, 1976.

Pub. Dates: July 29, August 5, 12, 19, 1976.  
B-70758

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19504

The following person is doing business as: BELLEPHON BOOKS, 133 Stuart St., San Francisco, CA 94105.

Ellen Knill, separately, 2320 Broadway, San Francisco, CA 94105.

This business is conducted separately by an individual.

Signed Ellen Knill

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk F. Melaneph on June 29, 1976.

Pub. Dates: July 8, 15, 22, 29, 1976.  
B-70653

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19504

The following persons are doing business as: GROG 674 Douglas Street, San Francisco, CA 94114.

Gerald J. Veverka, 647 Douglass Street, San Francisco, CA 94114.

This business is conducted by an individual.

Signed Gerald J. Veverka

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on July 14, 1976.

Pub. Dates: July 22, 29, August 5, 12, 1976.  
B-70649

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19461

The following persons are doing business as: A MUSE, 2120 Larkin Street, -201, San Francisco, CA 94109.

Janet Phillips, 2120 Larkin St. -201, San Francisco, CA 94109.

Gwen Phillips, 2037 Hyde Street -2, San Francisco, CA 94109.

This business is conducted by an unincorporated association other than a partnership.

Signed Janet Lee Phillips

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk F. Melaneph on June 25, 1976.

Pub. Dates: July 8, 15, 22, 29, 1976.  
B-70626

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19474

The following person is doing business as: GROG 674 Douglas Street, San Francisco, CA 94114.

Gerald J. Veverka, 647 Douglass Street, San Francisco, CA 94114.

This business is conducted by an individual.

Signed Gerald J. Veverka

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk F. Melaneph on June 28, 1976.

Pub. Dates: July 8, 15, 22, 29, 1976.  
B-70649

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19634

The following persons are doing business as: PAPER WINGS, 78 Peralta San Francisco, California, 94110.

Lynn Shelton, 80 Peralta, San Francisco, California, 94110.

Bonnie Johnson, 80 Peralta, San Francisco, California, 94110.

This business is conducted by a General Partnership.

Signed Lynn Shelton

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on July 12, 1976.

Pub. Dates: July 22, 29, August 5, 12, 1976.  
B-70718

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19460

The following person is doing business as: BOUNTY HUNTER, 795 Pine, Suite 42, San Francisco, CA 94108.

Thomas M. Orman, 795 Pine, Suite 42, San Francisco, CA 94108.

This business is conducted by an individual.

Signed Thomas M. Orman

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk F. Melaneph on June 25, 1976.

Pub. Dates: July 8, 15, 22, 29, 1976.  
B-70627

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 19546

The following persons are doing business as: DELLEN PUBLISHING COMPANY, 1441 Van Ness Ave., San Francisco, CA 94109.

Donald E. Dellen, 1232 Sutter St., San Francisco, CA 94109.

Dividend Industries, 3600 Pruneridge Ave., San Jose, CA.

This business is conducted by a limited partnership.

Signed Donald E. Dellen

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P.W. Murphy on July 2, 1976.

Pub. Dates: July 8, 15, 22, 29, 1976.  
B-70652

### NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

TO WHOM IT MAY CONCERN:

Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the premises, described as follows:

4037 Judah St.  
San Francisco, 94122

Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows:

On-Sale General  
Bona Fide Eating Place

Signed: Anthony F. Avellino & Rafael Kshevatzky

Publication date: July 22, 1976.

### STATEMENT OF WITHDRAWAL FROM PARTNERSHIP OPERATING UNDER FICTITIOUS BUSINESS NAME

File No. 15446

The following person has withdrawn as a general partner from the partnership operating under the fictitious business name of SAMSARA at 2749 Union St., SF (old address: there has been a change) 3520 17th St., SF, (new address):

The fictitious business name statement for the partnership was filed on July 8th, 1975 in the County of San Francisco.

The full name and residence of the person withdrawing as a partner:

Stephanie Taylor French, 1908 A Baker St., San Francisco, CA 94115.

Signed: Stephanie French

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on July 14, 1976.

Pub. Dates: July 22, 29, August 5, 12, 1976.  
B-70647

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME

No. 709-326

In the superior court of the state of California in and for the county of san francisco

In the Matter of Application of GLENNA MERYLE TANNENBAUM for change of name

The application of GLENNA MERYLE TANNENBAUM for change of name, having been filed in Court, and it appearing from said application that GLENNA MERYLE TANNENBAUM filed an application proposing that her name be changed to GLENNA MERYLE CRENSHAW

Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 1 on the 1st day of September, 1976 at 9 o'clock a.m. of said day to show cause why the application for change of name should not be granted

It is further ordered that a copy of this Order be published in the Bay Guardian, a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing

Dated this July 22, 1976

HENRY R. ROLPH

Judge of said Superior Court

Pub. Dates: July 29, August 5, 12, 19, 1976.  
B-70766

### ORDER TO SHOW CAUSE FOR CHANGE OF NAME

File No. 709-150

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO

In the Matter of the application of Kevin Antoine Stewart for change of name.

The application of Kevin Antoine Stewart-Deborah Burroughs (mother) for change of name, having been filed in Court, and it appearing from said application that Kevin A. Stewart-Deborah Burroughs (mother) has filed an application proposing that Kevin's name be changed to Kevin Antoine Ais.

Now, therefore, it is hereby ordered and directed that all persons interested in said matter do appear before this Court in Department 1 on the 8th day of September, 1976 at 9 o'clock a.m. of said day to show cause why the application for change of name should not be granted

It is further ordered that a copy of this order be published in the S.F. Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing

Dated this July 16, 1976

HENRY R. ROLPH

Judge of said Superior Court

This statement was filed with Carl M. Olsen, the County Clerk for the City and County of San Francisco, California by clerk W. Fletcher on July 2, 1976

Pub. Dates: July 29, August 5, 12, 19, 1976.  
B-70767

### NOTICE OF HEARING PETITION FOR PROBATE OF WILL AND FOR LETTERS TESTAMENTARY

No. 214845

Probate Dept.

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO

Estate of:

EMILY PETRINOVICH

also known as

MRS. GEORGE PETRINOVICH

also known as

EMILY STIPINOVICH

Deceased

NOTICE IS HEREBY GIVEN that DOROTHY LUBETICH as Executor of the estate of the above-named decedent has filed herein a PETITION FOR PROBATE OF THE WILL, LETTERS TESTAMENTARY PURSUANT TO SS591 ET SEQ. PROBATE CODE reference to which is made for further particulars, and that the time and place of hearing the same has been set for August 10, 1976, in the Courtroom of Department of Probate of said Court, at City Hall, Civic Center, San Francisco, California.

Dated: July 12, 1976

CARL M. OLSON, Clerk

By: T. JOHNSON, Deputy

CARROLL J. COLLINS III

Attorney at Law

235 Montgomery St., Suite 850

San Francisco, CA 94104











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W/M, 48, above average intelligence seeks relationship with w/f above average intelligence 30 to 45 yrs. old. SF only write Guardian Box 10-40-J.

Stan, 44, seeks LTA with compatible lady. Letter and phone to Box 2735, Menlo Park 94025. All replies answered.

Gay woman wants to meet same, 18-24, for health and fun together. Like disco, some sports, beach-camping. No smoke. PO Box 2317, 1209 Sutter St., SF.

Who, where, what or when? One and all questions answered by Little Dan the Commission-Man. Take advantage of this one-time discount offer. Send 3 questions and \$1 to Guardian Box 10-42-9.

I am a woman, 31, trying to be honest w/myself & others. I value my own integrity, and yet I feel incomplete without caring relationships. Better yet, without loving — and being loved by — a man. If you are a man, 30+, who values sensitivity, awareness of self & others, and mutual growth, please contact me at Guardian Box 10-42-S.

Jewish man, 46, college graduate would like to meet Jewish woman 28 to 35. PO Box 2234, Alameda, Calif. 94501.

Writer/student would like to meet a well-balanced mature woman who accepts her own intelligence but knows the value of human sensitivity. I am 25, enjoy books, talking, Tai Chi and music. Guardian Box 10-40-K.

Couples and individuals interested in raising a child who cannot continue to live with his parents are asked to call JACKIE, San Francisco's foster home recruitment organization for information at 752-4142.

Male or female Bi couples or individuals to live in huge, quiet North Beach apartment. Into higher consciousness, occult, ESP, anthroposophy, Rosicrucian theosophy, Tantra. Respond Guardian Box 10-37-M.

W/M univ. prof. 35, w/ many interests, is looking for an attractive woman, 20 to 30, to share things and see where it goes. Reply Tom, Apt. 507, 2140 Taylor St., SF 94133.

Attractive black woman, educated, seeks steady relationship with 'finance secure' professional man, age 40-50. Write Bay Guardian, Box 10-41-M.

Bi-woman, 26, looking for woman friend/lover. No pressure, I'm into dance, growth, alternative healing, quilon, astrology. Reply Guardian Box 10-43-H.

Lonely w/m 28 poet/artist wants rich woman 25-35 for mutual needs. Guardian Box 10-43-X.

Dear DeKay: They say you lost track, but I think you just wander. Have fun.

Dynamite lady seeks dynamite man for dynamite relationship. If you are super-aware, financially independent, in your 40's or thereabouts, non-macho, care for your body, have a sense of humor, know about touching, unattached, smoke dope, powerful, hate arabs and germans, love Roberta Flack, not intimidated by an assertive woman, strong and soft, write Guardian Box 10-43-L.

I still seek the carefree, intelligent, presentable woman I find only in my fantasy of relaxation. Enjoy dining, conversation. Have permissive marriage with own pad. Am in no hurry. Can take time to write and talk. I'm 6', W/M, 190, 53 P.O. Box 5458, Walnut Creek, CA 94596.

Dance to David Bowie under colored lights? Work evenings, days free? Male writer looking for female partner to dance on Broadway. We create our own act. Requires thin body, much energy, imagination. Steven, Box 298 Mill Valley 94941.

There must be a warm, considerate female, preferably petite, under 45, San Francisco, sans dependence, hang-ups, pretences, who appreciates life, adventure, humour, affection, sincerity, we-not-I relationship. Male, mid-50, replete with love, awareness, spark of life, seeks real woman who knows sum greater than parts. Not interested in form letter writers, game players. Reply Guardian Box 10-41-H.

Entrepreneurial/ectomorphic/handsome/long hair male 26, wants kind, artistic female who digs folk music, cappuccino, experimental movies, mountain motorcycling, old foreign cars. Box 655, SF 94101.

Pensive walrus seeks assertive carpenter for walks on beach. Meet me at, um, Playland by the beach. Funny, ha, ha. Scrape, scrape. Okay?

Slender, feminist, attractive man desires meeting similar woman/women lover (s). I'm 32, solvent living alone, Berkeley. Reply Guardian Box 10-43-O.

Beautiful woman between the ages would like to meet beautiful man between the ages. Qualities shared are: Intelligence, grace, consciousness, sensitivity, sensuality, creativity, strength, vulnerability, warmth, passion, spontaneity and soul. Objective is mutual incandescence or nothing. Guardian Box 10-43-F.

Male, 24, desires proficient writing partner, never to meet. Must have P.O. Box, pseudonym Percival. Write Guardian Box 10-43-E.

PHYSICIAN/WRITER  
31 w/m, good looking, sensitive, searching for long term relationship with gorgeous, single, independent, warm, woman. Guardian Box 10-41-B.

W/M 31 wish to meet woman for honest and snaring relationship. Interests are many and open to anything that interests us both. Guardian Box 10-43-C.

FRIENDS AND LOVERS?  
I'd like to meet a warm, creative woman to share passions, ideas, and the joys (and routines) of daily living. I'm w/m, Ph. D., bearded, very affectionate (and all those good things). Guardian Box 10-43-U.

Runner desires girl Mercury. Small trim athletic girl. Avid runner. Guardian Box 10-43-T.

W/F coll. grad. 33 seeks warm relationship with proper lonal w/m 32-45. I am happy, slim, attractive and love life. Someone to share sincere communication, intimate dinners, tennis and the outdoors? Guardian Box 10-43-R.

Gay Guy just turned 40, waiting for life to begin. Needs stimulus of just one loyal and intelligent person—Oriental, Filipino or Latin preferred. Should be mechanically inclined, like Victorians, good music, 2-up motorcycling, should be professionally employed. Sense of humor essential. Reply in confidence to Guardian box 10-43-B.

SEEK ADVENTUROUS ASIAN WOMAN?  
Warm, attractive, creative, athletic w/m professional photographer seeks sensitive, vital, attractive Asian woman, 26-38, interested in developing a caring relationship and sharing life's flow. Guardian Box 10-42-R.

I'm looking for a renaissance woman to create an exciting relationship with open communication, acceptance, humor, and especially a desire and willingness for each of us and "us" to realize our potentials. Me: Growing and expanding, "teach-in"—creating opportunities for learning and self realization, building (carpentry, wiring, so on), hanging out with close friends, cooking healthy foods, catching rays down on the beach, studying and learning alot. Also 29, w/m, 6', 170 lbs. You? Someone who likes herself alot, sensitive, intelligent, in her twenties, involved with life, feminine, nad feminist. Feel free to respond in any style. Tom, Box 230, Gualala, CA 95445.

I have come to dread the prospect of a never ending series of shallow, limited relationships with sexually "liberated" women, but dread even more the average woman who would spend her life happily married, in shopping centers and suburbia. I seek some third alternative which doesn't involve using, or being used by, women with whom (for any number of reasons) no complete relationship is possible. Yet I know past experience that everyday avenues of new meeting will not likely turn up this rare person. Extra-ordinary measures are indicated—an ad, a longshot—for a woman daring enough to answer, yet having the unusual combination of four qualities: physical attractiveness, empathy/gentleness, intelligence, freedom from major hang-ups. But more, she has a fully and beautifully female shape—small waist, large hips etc.—is under 34, loves nature and the outdoors, and knows that modern bourgeois America in particular and Western Civilization generally suffer a certain malaise, one symptom of which is the 'compulsive (maximum) work/consumption syndrome. I'm tall, look good, enjoy the natural, work occasionally in a professional field. I'm also a student, keen observer, and facilitator of the Human Venture, and a frequent explorer of beautiful wilderness areas. Photos exchanged and returned. Guardian Box 10-43-G.

Most presentable Berkeley m/58, witty, earthy. Has a taste for books, music, drama, absurdity to share with younger woman of appropriate chemistry and interests. Though steady I am mature only by fits and starts. Guardian Box 10-43-S.

I'm an Aries, a 28-year-old black man. I'm 6'2" tall, brown eyes, long black natural hair. I'm in prison for poss. of marijuana and have ten months left to do. I'm seeking the ultimate of understanding and friendship. I have been told that all love has died in the world but refuse to believe it. I would like to be your friend. Ladies only need write to Mr. Marlon King PO Box 845473, Tamal, Calif. 94964. If not do two things for me, stay sweet and beautiful.

Single mother of children 8 and 6 wishes to meet other single parents (or single man who enjoys children). Guardian Box 10-43-P.

25 year old attractive Asian American male 5' 3" new to city post graduate education with job in respectable field, easy going, sincere, honest, stable seek opposite sex mature sensitive with artistic creative interests eager to discuss mutual interests with anyone looking for genuine friendship and rewarding relationship. Letters to Box 10-43-M.

Sincere, thoughtful, ethical w/m; sense of humor; creative profession; considered attractive; trim, young midage; never married. Seeking kind, smart, beautiful, curvy lass, thirties. Possibly live together. No smoking, dependents or pets. Guardian Box 10-43-N.

W/m, slim, good-looking, no hang-ups, seeks fun-loving Bi-couples or singles, write, Guardian Box 10-43-Q.

Bisexual Fem 25, too shy for bars wants special friendship with same. Sex not foremost but sisterhood is. Box 12352 SF 94112.

Omaha executive visiting SF/Berkeley week Aug. 22 seeks mutually-rewarding relationship with student/working girl 17-30 who can relocate. Box 27215 Omaha NE 68127.

W/m, 30's, bohemian bon vivant, married, happy & modestly successful, but suffering from ennui. My shrink friend advises a good affair with a ravishing girl. Box 101, 1375 Calif. SF 94109.

Is there a woman who is past DEPENDENCE, through INDEPENDENCE, ready or not, intense, equal committed INTERDEPENDENT relationship with a man? I'm 28, 5' 10", friendly, strong, emotional, mental, like to talk, think, feel, dance, & motorcycle. You're medium-to-small sized, pretty, very bright, 25-30. We both have our own lives together, seek involvement.

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Harris P.O. Box 7081 Berkeley 94707.

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Responsible, clean woman, employed, seeks own apartment or flat in Noe Valley/Castro/Sunset areas. Prefer \$150/mo. Non-smoker, quiet. Call Julie, 824-7663 or 483-9996.

Employed, stable, clean, responsible, males seek comfortable, inexp. living situation. Preferably Mission or Castro Area. Pat, 864-1446 eves.

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House to share, Noe Valley. I smoke, drink and am non-vegetarian, not lonesome. Utilities incl., garage. \$150, available August 1. Linda, 285-8350.

Russian Hill apartment, fantastic view. Couple w/2-yr-old, plus single male seeking mellow roommate. \$170. Phone 771-3876.

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Small but nice 2 bedroom flat in North Beach to share. I'm looking for an employed person who likes the neighborhood, self & me. \$125 + util. No lease, pets, smokers. Dale, 982-2569

Room for woman, Richmond district flat, \$67.50 plus \$65 deposit. No smokers, pets, children. 387-0807.

Two women to share 3 bdr. Victorian flat, upper market, sunny. One rm. available immediately, one in August. 863-7250.

Own room in noisy house in quiet Albany. Occupied by writer and German Shepherd. Fireplace, washer-dryer, good transportation, pets, drugs, loud music—O.K. \$100 plus 1/2 utilities. Call 525-0362 after 4:30—Lynn.

Female roommate wanted to share Victorian 2-bdr. Apt. located near Buena Vista Park. \$137.50 Ea. Call 863-7136

\$125 Sunset Victorian near GG Park! Furnished. Quiet, homey, atmosphere for responsible person. No pets, couples, drugs, or loud musidians. Employed only, or serious student. Deposit. 664-4371 Eves.

Attractive 2 bdr. Apt. to share with quiet woman. Inner Richmond furnished \$100 per month. Please call Paul, 386-7105 eves.

Man, 38, seeks together female to share old 3-bedroom house, Bernal Hts., garden, sunny. Available now. \$150/mo, inc. utilities. 285-4215.

Two rooms available in large house at 39th and Anza. \$125 each plus deposit and utilities. Straight male, female preferred. Fireplace. Call 668-0684.

### GAY MALE WANTED

To share Victorian Garden Flat. Smokers, pet-owners, bar-oriented please try elsewhere. 120. 431-3236

\$150 plus utilities. Share lovely house w/female grad student. Want independent responsible relaxed woman. Fireplace. Call Alexis at 334-7496 eves/weekend. 558-2001 days.

Nonsmoker for 3 bdr. 2 bath apt. Diamond Hts. Great view, fireplace, pool, sauna, deck, garage, sunny. \$160. 285-0441

Gay male, 25, seeks roommate or couple for nice sunny house in Pacifica, one block from ocean front & backyard, garage, storage space, garden. \$125. Call David 359-0144 and keep trying.

Two males need third person. Noe Valley flat, pleasant, own room, \$70, sunny, fireplaces 282-9948.

Mellow, responsible straight person wanted for established collective (in) large Victorian house. Haight St./Buena Vista Area, \$115 & util.

Theater costume technician needs living space for end August—end Nov. during SF employment. Relatively lively nonsmoker, 27. Please write Nancy Servin c/o OSFA, Ashland, Oregon 97502.

Art student seeks room in SF. August 1st, preferably sharing house with others. Non-smoking, vegetarian. Ann, 655-3631.

Quiet, friendly, working woman for Eureka Valley flat. Non-smoker without children or pets. Beginning August. Patricia 626-5477 nights.

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## RENTALS SUBLETS WANTED

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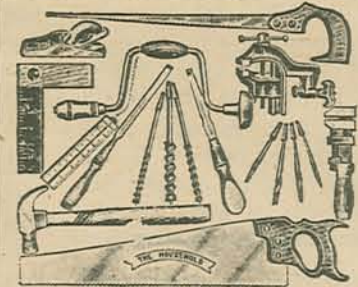
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## Standard Hydroplane's Postcard



Almost stepped on the tail of a cat yesterday. "Almost," because it was a Manx cat. Manx cats have no tails. Cattails weren't named after Manx cats.

★ ★ ★

Here's the news. The week-long, "All American Glamour Kitty" awards started Sunday at the Fontainebleau in Miami Beach. Nine finalists from all over the country are competing. When the pretty cats arrived they were ushered into Eastern Airlines VIP terminal. From there a caravan of chauffeured "mousemobiles" took them to the Fontainebleau. The mousemobiles were actually Volkswagens with whiskers and tails.

The cats started actual competition on Tuesday. The events included a Feline Fashion show and Kitty Olympics. Points were given for each. But most important, according to judges, were "personal interviews." It takes a special knack to interview cats.

In a few days the king cat will be crowned in the La Ronde Room of the Fontainebleau. He or she will win the coveted "Gold-and-Jade" cat crown. And a mink-trimmed cape. Talk about putting on the dog. Other cats will win color televisions, trophies, plaques and ribbons.

★ ★ ★

Glorifying cats is nothing new. Look at a sphinx: head of a woman, body of a cat. No tail, though.

Those that couldn't answer the riddle of the sphinx in ancient Egypt were put to death. This is no tall tale.

Before bathing, Egyptian women of royal blood would put their rings on the tail of a cat. For this service, cats were fed better than most Egyptians. Some had their own servants. Apparently Manx cats were out of luck.

★ ★ ★

Soaking in sunshine at Sinking Inn. Drinking a Ramos fizz. Though the sun is blistering, weather predictors say rain is finally on the way. This will make cattails happy.

The Babylonians used to predict weather by watching the color changes in a cat's eye. Gypsies would grind up cats' nails for use as an aphrodisiac. The Maoris used cats' teeth for arrowheads. And Confucius tells us of a Chinaman who made a kite out of cat fur for his Emperor. Confucius didn't say if he knitted a tail for the kite. —William Graham

★ ★ ★

# THE BACK PAGE

## If you're casting about for a foundry...

More and more Bay Area sculptors working in metal these days are casting their art in bronze rather than using the construction style that became popular in the 1960s and allowed the sculptor to rather easily weld and bolt pieces of metal together in his own studio. The advantage of casting is that it provides greater freedom and subtlety of form. Also, bronze can be finished with a greater variety of textures and colorations than other metals.

The casting process is expensive, however, and requires more equipment and tools, not to mention expertise. Although a few local artists, like UC Berkeley teacher Peter Voulkas, have been able to put this together in their own studios, most of them have had to turn to professional foundries to have the work done. The one they nearly all rely on is the Berkeley Art Foundry down on Fourth Street just off Gilman Avenue. No other foundry in the Bay Area works to such fine specifications or does such high quality finishing.

"We feel like we're in at the start of a movement in the arts," says Don Rich, the owner of the foundry. "We're one of the few foundries around that guarantees an artist satis-

faction. When a piece goes out of here, it's to the artist's satisfaction or it doesn't go out. Hell, we respect them." As well they should, since Don and his partners Mike Gordon and Rolf Kriken are good sculptors themselves.

Their business was started three years ago when Don had a chance to buy the foundry for a song and they landed a big contract to make more than a hundred thousand belt buckles. They turned the profit from that job into more and better equipment and found themselves established at a time when there was getting to be more money around for cast sculpture.

For one thing, the National Endowment for the Arts is giving more grants either directly to sculptors to support their work or to cities and museums to purchase and exhibit sculpture. The city of Oakland, in conjunction with the Oakland Museum, has an active program of placing sculpture in public places.

The Berkeley Art Foundry has been busy all this year casting a very large monument for an Oakland BART station. One segment of it alone required pouring 1,200 pounds of molten bronze into a mold all at once. To the

best of anyone's recollection, that was the biggest art pour ever done on the West Coast.

The big BART station piece was contracted for \$55,000, but even much smaller pieces of sculpture can run into several thousands of dollars.

"I think we brought Fletcher Benton in here because of the finishing work we do," Don Rich said. Benton is a prolific East Bay sculptor whose work has been in such great demand around the United States the last several years that each piece is sold almost as soon as it leaves the foundry, if not before.

That is indicative of the quality sculptors have come to expect of work coming from the Berkeley Art Foundry these days.

—Blair Paltridge

## The spontaneous chef

### Strawberry Leaf Lore

If you are fortunate enough to have strawberry plants in your garden, you may want to use more than just the berries. The strawberry plant has been used for centuries for its medicinal properties. The American Indians used the dried berries to season their meat and to cure colds. The fresh berries were considered an excellent dentifrice, with the fruit cleansing and removing tartar. The root of the strawberry was pounded and made into an infusion which was thought to be effective against gonorrhea.

The most useful part of the plant, however, is the leaf, which is dried and used for tea. The slightly bitter tea mildly promotes the flow of urine and is considered to be a tonic for general cleansing of the body. The American Indians used the mild tea for sore throat, diarrhea, dysentery and liver and kidney ailments. A stronger infusion was used for strangulated kidney, for liver pain and for jaundice. It is mixed with mint as a children's tea (some already prepared commercial varieties are available). The leaves can be dried in a loosely closed paper bag stored in a dry, ventilated place. When dried, put into closed jars. Use one teaspoon dried leaves per cup of boiling water. Dried strawberry leaf tea is available in bulk at most health food stores. —Pat Murphy

## Mr. Natural

